VOGUE

FASHIONS
FOR A MAN'S EYE

Incorporating Vanity Fair
November 1, 1948
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Your vacation cruise to Hawaii on the new LURLINE

First morning: Your laughter rides the trade winds as you play in the sun

Here on the Pacific you learn a new kind of relaxation.

Fun in the sun is part of it . . . deck games, swimming, happy hours with interesting shipmates . . . but its principal ingredient is a new sense of peace and freedom from care.

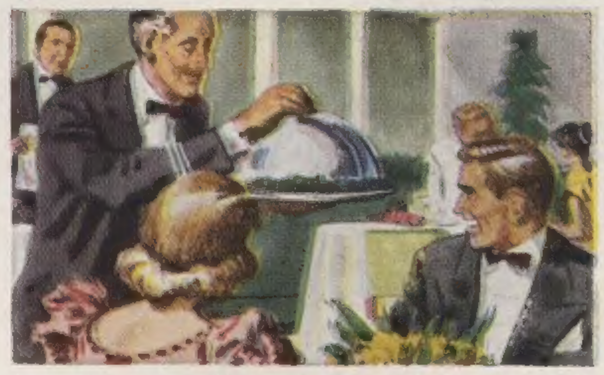
For the Lurline is a world apart . . . as warm and friendly and breathtakingly beautiful as the Islands themselves. Here you find new enjoyment whatever you do, however quietly or gaily you spend your time.

Let your travel agent help you plan your cruise to Hawaii on the new Lurline.

Matson TO HAWAII

Morning bouillon is an old, honored cruise custom . . . a spicy pick-me-up brought to your deck chair in the true spirit of superlative Matson service.

Your stateroom is air-conditioned—a bedroom by night, a spacious living room by day . . . carefully designed to give you both comfort and beauty.



Food is excellent, prepared by superb chefs, served with distinction. Here, truly, is a vacation cruise you will never forget . . . to Hawaii on the Lurline.

Matson Lines Offices: *New York • Chicago • San Francisco • Los Angeles • Seattle • Portland • San Diego • Honolulu*

Lillian Bassman—Radkai Studio

Exclusive Enchantment moondrift of net and taffeta stardusted with rhinestones. White or black, sizes 10 to 18.... $385.

BERGDORF GOODMAN
5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA

LOVE IS IN THE AIR WHEN YOU WEAR THE CHAMPAGNE FRAGRANCE . . .

Intoxication

D'ORSAY

CREATORS OF LE DANDY · DIVINE · BELLE DE JOUR · DUO

Vogue
November 1, 1948

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Vol. 112, No. 8
Whole No. 1818

BONWIT TELLER

Kristina's* floating dream . . . a bit of hand-made enchantment

Bonwit exclusive

rayon chiffon, 25.00, third floor

*reg. U. S. pat. off.

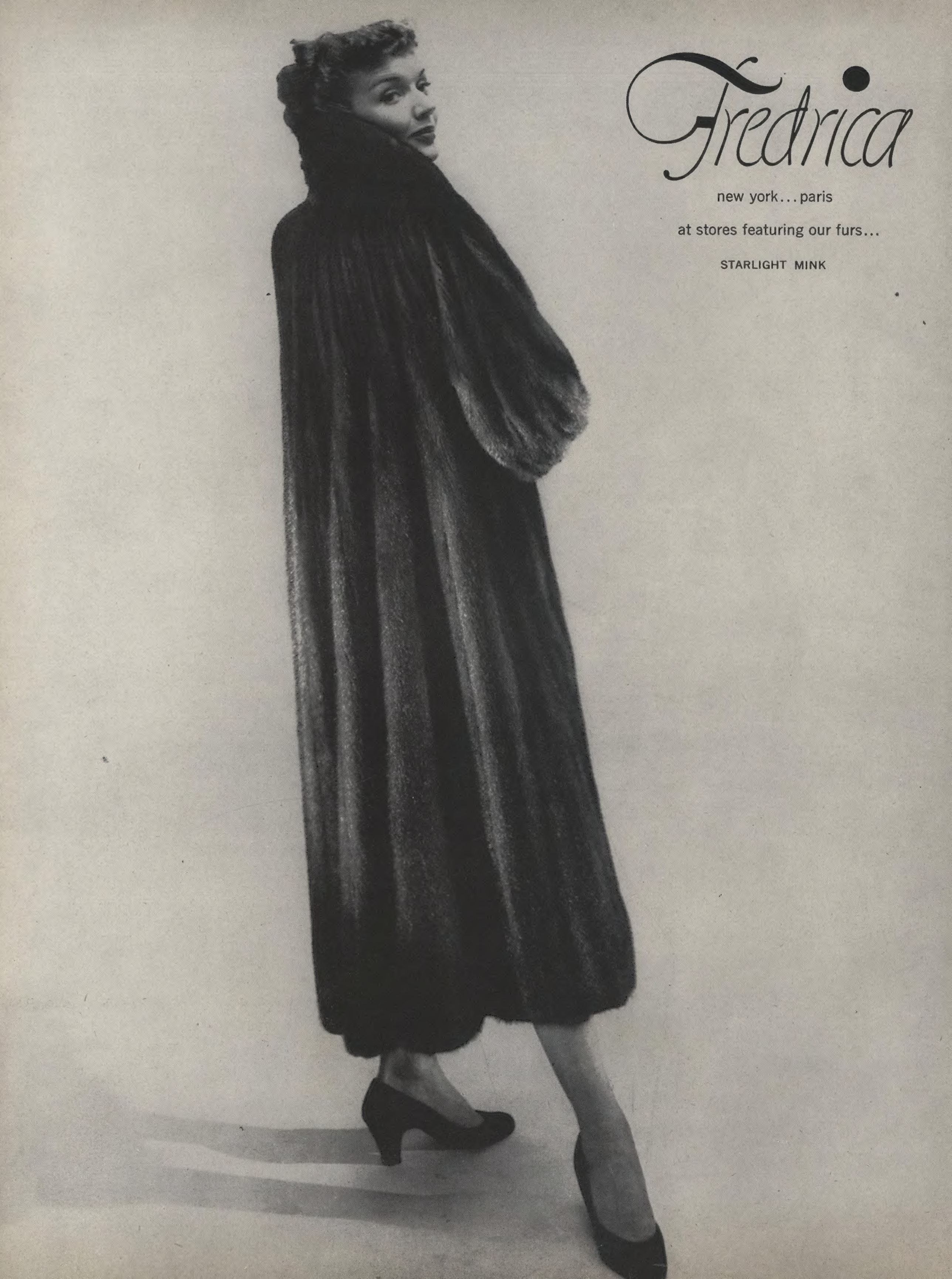
New York Boston White Plains Palm Beach

VAN CLEEF & ARPELS
World famous designers of precious jewelry
744 FIFTH AVENUE, NEW YORK • PARIS • LONDON • PALM BEACH

..."chase the glowing hours with flying feet".

So said the poet...so say we of this fragile charmer
...layer upon layer of snowy gossamer nylon net
touched off with sentimental little bows.
Bendel Original for immediate wear, $235.

Henri Bendel
10 WEST 57
NEW YORK 19 NY


Fredrica
new york... paris
at stores featuring our furs...
STARLIGHT MINK

BOW KNOTS . . . reveal pretty white shoulders
. . . add enchantment to this black dinner dress
of silk taffeta with rayon crepe. Sizes 10 to 16,
at 135.00 Altman Specialty Shop, third floor
B. ALTMAN & CO. FIFTH AVENUE NEW YORK

BARE TOP EVENING CAPE SUIT

Of yarn dyed rayon slipper satin
(to be worn nine inches from the floor).
In navy and black . . . about $110
in most of America's fine stores.

LARRY Aldrich
NEW YORK

Emeraude
the jewel fragrance
Imparts its lustrous charm
to a series of lovely beauty
and bath accessories.
Perfume 27.50, 15.00, 7.50, 5.00, 2.85
Face Powder 1.00
Sachet 1.25
Pressed Powder Vanity 1.50
Talc 75c
Dusting Powder 1.50
Toilet Water 13.50, 6.75, 3.50, 1.85
Also available in Brillantine • Bath Salts • Soap
(All prices plus tax)
Coty
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Photographed at the Metropolitan Opera

FULL LENGTH ERMINE WRAP BY FREDRICA

WEITZEN

Pattullo's Jo Copeland designed this dress for the opening of the Opera...for a brilliant ball.

Yards and yards of Stern & Stern marquisette woven with Enka Rayon.

Saks Fifth Avenue, New York Neiman-Marcus, Dallas Ransohoffs, San Francisco Lockhart's, St. Louis

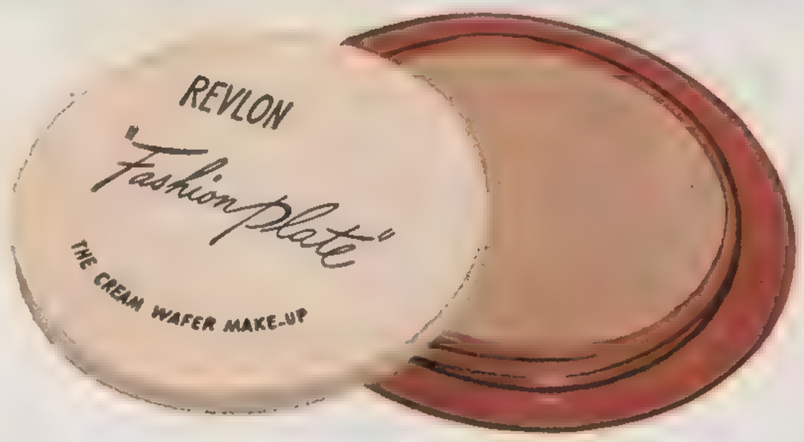
ENKA RAYON *American Enka Corporation, 206 Madison Avenue, New York 16, N. Y.*

"Fashion Plate"

Cream Wafer Face Make-Up by REVLON

PHOTOGRAPH: RAWLINGS JEWELS: MILTON SCHEPPS
HAT AND COAT: LILLY DACHÉ. COPR. 1949, REVLON PRODUCTS CORP.

IT'S GOING PLACES . . . in the smartest handbags! It's *designed* to keep the poreless-as-porcelain perfection of the "Fashion Plate" complexion . . . at your fingertips . . . always.



JUST FINGER-STROKE IT ON . . . Not a cake, "Fashion Plate" needs no water or sponge. It *ends* the old-fashioned, dry, mask-y look! Choose from exclusive fashion-genius colors.

The great new fashion in make-up! New vanity-case size 1.00 *plus tax*

Forty Winks

Enchanted dreamer . . . this sweetest of gowns that is all loveliness.
Delicately tinted Val lace . . . so much of it . . . threaded with ribbon;
made of Bur-Mil crepe back satin. Bluebell, petal rose, jonquil yellow, gardenia white.
Sizes 32 to 38. So modestly priced, yet such a fabulously beautiful gift for the holiday season.
Under $9 . . . at fine stores everywhere.

FORTY WINKS, INC., 31 East 31st Street, New York 16, N.Y.

Dinner drama in subtle Victorian taupe, its shoulders proud with beading. The stiff rayon taffeta curves close, juts backward . . . leaving whispers in its wake. Gown by FOXY, $165. Jewels by Trifari.

the BROADWAY
Southern California

LOS ANGELES • HOLLYWOOD • PASADENA • CRENSHAW

Christmas Romance...

in subtle Heraldic Colors

"Tudor Rose" **SEAM-FREE NYLONS** with patented heel for flawless fit

Rawlings

"I think he looks like Daddy..."

Our Santa has a way with women!

"Of course there's a Santa Claus! I think he looks like Daddy. He gave me the lovely Gorham Sterling we use every day...and this year he wanted you to have *your* first Gorham place-setting."

Children learn to appreciate and value a fine possession like Gorham Sterling by using it. As they grow older, they share your pride in its beauty...in the way it enriches the home. Gorham is a lifetime investment in beauty that grows more enchanting as the years go by. The soft patina that silver acquires with daily use becomes more beautiful as time passes. Since fine sterling was made to be used, set your table with Gorham—morning, noon and night. Make "party manners" an everyday manner of living. Buy sterling in units of six-piece place-settings, costing about $26.00 (Fed. tax incl.), depending on which of the Gorham patterns you choose. Send for illustrated book, "Entertaining—the Sterling Way," 10¢ (outside U. S. A., 40¢). The Gorham Company, VO-1114, Providence, R. I.

Gorham Greenbrier (shown at the right) is a charming floral pattern that blends beautifully with modern or traditional décor.

© The Gorham Company

Gorham
STERLING
America's Leading Silversmiths since 1831

*Reg. U. S. Pat. Off.

Complete advertisement
Copyrighted 1948, Heavenly* Silk Lingerie, Inc.

Most dramatic entrance — Fira Benenson's first ready-to-wear collection — all ours alone

America's Best-Dressed Women Wear Archer

Valentina

Mrs. George Schlee in private life, is an outstanding fashion designer who was selected as one of America's Best-Dressed Women. Her designs are famous for the dramatic line and color evidenced in her own wardrobe. She was one of the first to sponsor the dark hosiery shades for which Archer is famous.

Portrait by Cecil Beaton

Archer
Nylons.

...for lovely women

ARCHER MILLS, INC., COLUMBUS, GEORGIA • NEW YORK OFFICE: EMPIRE STATE BUILDING

Metamorphosis at dusk. Sophie's utterly lovely expression of the new kind of clothes you wear after five. In silk satin, 9 inches from the floor, with stole. 225.00. Designer Collections.

SAKS FIFTH AVENUE

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT

bergère

the Look of Real Jewelry

slender jeweler set in fake crystal, aqua, ruby or emerald

necklace about twenty-one dollars: bracelet about twelve: earrings about six

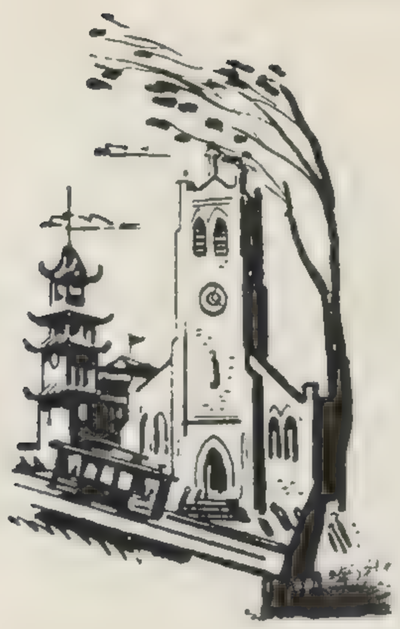
Herbert, Pohs and Bardach, Inc. 392 Fifth Avenue

Lilli Ann

of san francisco

merges fine black worsted with a wonderful-looking, wonderful quality menswear worsted and the result is this perfectly poised suit . . . jackets are all muted tones, skirts all black . . . sizes 10 to 20. About seventy dollars . . . at better stores.

HURRELL PHOTO—JOHN FREDERICS HAT



"of san francisco" . . . city of sophisticates and superlatives . . . of longest bridges and suddenest hills, and fairest flowers and smartest women.

FOR NAME OF STORE NEAREST TO YOU, WRITE LILLI ANN, 973 MARKET STREET, SAN FRANCISCO

the Gift that lives in the heart of a home.
– and in the heart of a Woman...
TOWLE
STERLING
TOWLE'S SILVER PLUMES
TOWLE'S KING RICHARD
TOWLE'S CRAFTSMAN
TOWLE'S OLD COLONIAL
A gift of Towle solid silver,
whether a single piece or a place setting,
is not expensive.
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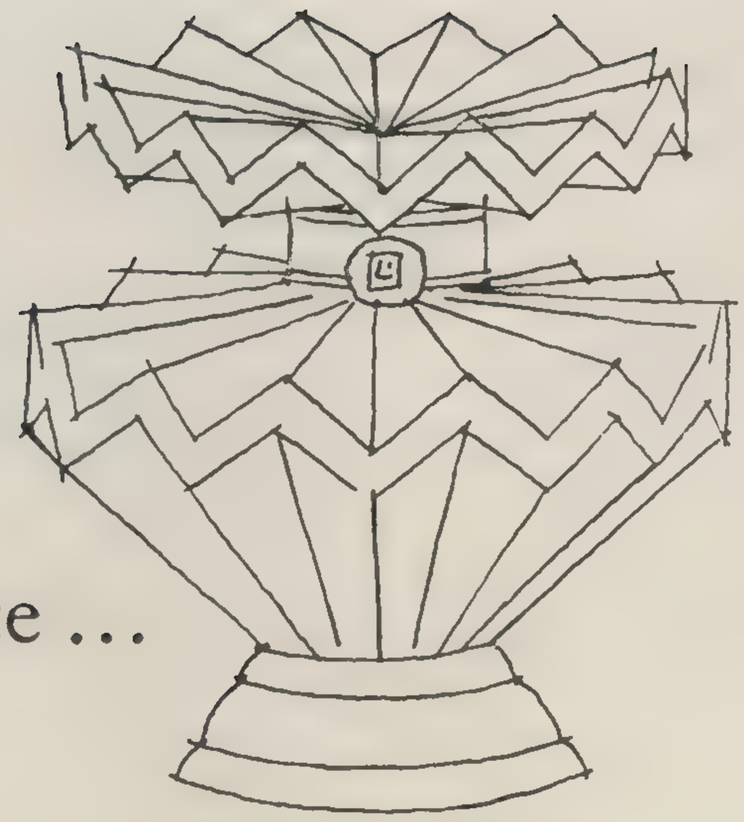

Perfume is the beautiful difference ...

between mere existence and a charmed life. It's the underlined distinction between "you look wonderful in red" and "you are wonderful in red" . . . simple as that. Why not have the lasting, lifting fragrance of Lucien Lelong Tempest with you all day . . . every day? Never was there a more expressive perfume. Getting along without it is just . . . getting along.

LUCIEN LELONG

Perfumes

HAT BY ROSE SAPPHIRE

New York
Brooklyn
Chicago
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Philadelphia
Baltimore
St Louis

Lane Bryant

A cloud of Chantilly-type Lace drifts backward...over a taffeta slip that murmurs softly as you go...in black royal blue, mink brown, druid grey rayon...
sizes 14½ to 26½—39.95

Mail orders filled

Lovely, everlasting lights,
your diamonds become you
with timeless grace.
De Beers Consolidated Mines, Ltd.
Three-carat "Round" cut diamond lends
classic splendor to a pendant or ring.
Priced from $4000 to $6500, plus tax,
in representative stores.

Painted by Maric Zamparelli at the Hotel Pierre Grille foyer • Costume by Omar Kiam of Ben Reig

Piquant

* * * * expressive of the lively charm
in the perfect blend of Nolde's Black Walnut stocking color
* * * * worn with spice and black brown costume colors.
Nolde Nylons ... are available in six proportioned leg sizes.

Jewelry by Van Cleef and Arpels

Avisco® RAYON

DRAWING-ROOM FABRIC...Turn-of-the-century elegance marks Ben Mann's handsome fabric, "Dandy"—a notable achievement in 60% Avisco rayon and 40% worsted, dramatically used here in Nettie Rosenstein's tiny-waisted suit dress.

Bonwit Teller, Inc., New York; I. Magnin & Co., California and Seattle; Neiman-Marcus, Dallas.

"Avisco" is the trade-mark for products of American Viscose Corporation, 350 Fifth Avenue, New York 1, N. Y.

SAAB

handmade lingerie . . . Precious art . . . the "Portrait Colors" series by Saab, famous for over a quarter of a century for fine handmade lingerie. The gown, a matching slip and pantie most delicately adorned with self or contrasting hand applique. The fabric, Bur-Mil's fabulous rayon crepe . . . in Gainsborough blue, Romney pink, Millet maize, Van Gogh green, Manet mauve and Whistler white. Modestly priced for such luxury.

MADE OF Bur-Mil QUALITY RAYON FABRIC

at Best & Co., New York City • R. H. Stearns Co., Boston, Mass. • Marshall Field & Company, Chicago, Ill. Bullock's-Wilshire Store, Los Angeles, Cal. • Frederick & Nelson, Inc., Seattle, Wash., and other fine stores everywhere

MOMENT
SUPRÊME
Jean Patou
PARIS

PERFECTION IN LONSDALE BIRDSEYE PIQUE...

Perfection, is Joset Walker's standard as she pampers Lonsdale pique into this important one-piece dress for playtime . . . and she insists on Lonsdale because no other pique has comparable body, drape and fabric beauty.

LONSDALE COMPANY, 55 Worth Street, New York 13, N. Y.

...FOR LAZY DAYS DOWN SOUTH
Lonsdale pique for Tina Leser, too ...
a modesty jacket over sunbra and skirt, with
matching surf suit. *Trend-setting* cottons these, proudly
bearing the famous Lonsdale label, symbol of QUALITY, WEAR and BEAUTY.
Lonsdale
AMERICA'S FINEST FABRICS

THE CITY OF ORIGINALS

DETROIT—for motors and many important works of art.
HUDSON'S—for the outstanding in fashion.

Adrian's own interpretation of the bouffant dress...portrait in silk taffeta from the Woodward Shop's collections.

HUDSON'S DETROIT

Photographed by John Rawlings in the Detroit Institute of Arts.

Lennox
INSIDE AND OUTSIDE...BOTH BEAUTIFUL
WRITE US FOR THE NAME OF YOUR STORE
LENNOX BAGS • SAINT LOUIS

Labrador Mink

Maximilian

20 West 57th Street New York

MAXIMILIAN FURS NEW YORK

Holt, Renfrew & Co. Ltd.

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foremost Couturier.
Blended, bottled, packed at Molyneux's
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"Connu" (known in Paris as "Numéro Cinq")
"Fête", "Vivre", and "Magnificence".

RECOGNIZED AMONG THE MOST FAMOUS PERFUMES IN EUROPE.

OBTAINABLE FROM THE FINEST
STORES IN THE GREAT CITIES OF AMERICA

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rare jewels of the world

HARRY WINSTON INC.

7 EAST 51st STREET, NEW YORK

OWNERS AND CUTTERS OF THE JONKER VARGAS AND LIBERATOR DIAMONDS

Photo by John Rawlings

THE WINSTON COLLECTIONS MAY BE SHOWN ON REQUEST BY FINE JEWELERS IN YOUR CITY

Carolyn sets the fashion trend with illuminating satin . . . so brilliantly presented in this newest formal evening gown. Designed for Carolyn by **FRED PERLBERG.** Sizes 9-15, 10-16. About $49.95.

Carolyn

CAROLYN MODES ARE SOLD EXCLUSIVELY IN ONE SMART SHOP IN EACH CITY FROM COAST TO COAST. FOR THE NAME OF THE SHOP IN YOUR CITY, WRITE CAROLYN, 128 WEST 31st ST., NEW YORK 1, N.Y.

SAFARI SEALSKIN CAPELET COAT
WITH LOW FULLNESS

Revillon
684 Fifth Avenue at 54th Street Frères

LOUIS FAURER

Handmacher-Vogel, Inc., New York City

tailored by Handmacher

predestined for Spring success . . . tailored by Handmacher in Miron's grand gabardine . . .

Design for the new femininity . . . .
exquisite lingerie including the famous
Dimensional* slip, sold in leading stores
throughout the United States.

*Reg. U. S. Pat. Off.

Laros
of Bethlehem

...for your little angel

Playful Pods

What could be a sweeter gift than these adorable miniatures of Mommie's own slippers? In many colors of gleaming satin and gold brocade...sweetly simple or trimmed in clouds of soft white fur, gold piping, or pert little pom-poms...all with soft flexible platforms, durable soles, bright faille linings...to keep your little cherub walking on clouds.

3:50 to *4.50* at your leading store...or write and we'll be glad to tell you where.

WEBER SHOE COMPANY, MANUFACTURERS • SAINT LOUIS, 4

There's something about you...

Unforgettable

You, in your memory-evoking dress... its tropic-night blue a foil for young beauty and singing jewels... its rich, lustrous fabric a sweep of elegance from provocative neckline to tip-toe hem.

In Skinner's brilliantly-conceived *High Moment* rayon satin . . . so heavy it drapes fabulously, so polished it highlights like the stars.

High Moment...a satin that never was on land or sea . . . dyed in triumphant colors. In exclusive fashions or by the yard. Backed with the heritage of a hundred years of weaving skill.

WILLIAM SKINNER & SONS, NEW YORK 3, N. Y.

Skinner

FABRICS

FOR THE "DIAMOND LOOK"

Baguetelle by Kramer

True-gem brilliance in diamond-cut crystal baguettes . . . each slender stone lovingly hand set.

Baguetelle Choker about $30; Bracelet about $15; Earrings about $8. Baguetelle "Fire-Flash" and "Sunburst" Brooches, each about $25 in gem colors with rhinestones or all crystal.

Other Kramer originals, many set with stones in unusual, exclusive shapes, from $5 to $50 at fine stores everywhere.

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Kramer JEWELRY 48 WEST 37th STREET NEW YORK 18, N. Y.

Pure romance dreamed up by KIVIETTE.
A diaphanous, drifting gown . . .
bewitching as moonlight. Its own
gossamer stole to mist your shoulders,
lend grace to pretty gestures.

WOODWARD & LOTHROP
WASHINGTON

Florsheim . . . for quality

Three refreshing adaptations of the
talked-about strap that fit into
the fall scheme of things. Day long comfort
. . . but with that on-to-dinner look.
Exquisitely crafted by Florsheim in black or brown.

The Florsheim Shoe Company • Chicago

Makers of Fine Shoes for Men and Women

Designed by Ralph Marano of Russeks—America's Number 1 Mink Manufacturing-Furrier

RED stripe says
"sheer"
for sturdy wear

BLUE stripe
says "sheerer" for gay
afternoons

Sheer, sheerer, sheerest
heaven . . . this wonderful
new nylon Wardrobe plan by Phoenix
. . . hosiery for tweed mornings . . . silken afternoons . . .
satin evenings. Hosiery so unanimously
beautiful we circle their tops with color
so that you can make your
selection at a glance . . . the sheer,
the sheerer, the sheerest . . .
and schedule each pair
for longer wear.

PHOENIX
NYLON STOCKING WARDROBE
. . . four words that tell the longest "wear story" in hosiery

WHITE stripe says
"sheerest" for
glamorous evenings

In the season's most authoritative fashion colors.
Advertised retail prices $1.50 and upwards,
at better stores everywhere.

Quality manufacturers of hosiery for men, women, children.

Dark magic after-five dress ... taut rayon taffeta torso, pouffed shoulders, and whirl of a skirt concocted of yards and yards of point d'esprit. Sizes 10 to 16, Stern's New Fashion Floor, The Third. 39.95

Stern's

STERN BROTHERS, 42nd ST., WEST OF 5th AVE., N. Y. 18, LO 5-6000

A tropical moon, a lilting tune and Peggy Thayer's romantic sloping ruffle dress with its own nonchalant pique stole. The white pique dress is printed with collectors' antiques in red, green or blue. 10 to 18 sizes, 29.95

Jamison

Saks Fifth Avenue

New York Chicago Beverly Hills Detroit

BAGS BY

Josef

THERE ARE
NO FINER
HANDBAGS

FASHION TAKES WINGS . . . this striking style by Josef curves to the current silhouette. Three beautiful versions, exquisitely appointed . . . jewelers' frames of 24K gold plate. All in black, brown or navy. A magnificent Christmas gift.

(center) — rich, glowing calf. Also in white, for resort wear.....$39.50
(sketched above) — finest Mexican baby alligator.....$139.50
(sketched below) — non-crackable suede calf.....$39.50

At fine stores. Write for name of store in your city.

GOLD SEAL IMPORTERS, INC.

Paris • 30 East 33rd Street, New York 16 • New York

Prices subject to 20% Fed. Tax. Slightly higher on West Coast.

Le Gant corselette #3829 with exclusive "Free-Lift." $29.50

Darling, you'll never be "average" to us!

Warner's 3-Way-Sizes make standard sizing downright old-fashioned

You don't have to wait for a new moon or a falling star to make a wish.

• Warner's 3-Way-Sizes can make that wish for a lovelier YOU come true in a twinkling. For Warner's know that Nature never meant women to be squeezed into "standard size" molds.

• In a Warner's girdle, you take your size, then choose your very own length . . . your very own hip size . . . and as little (or as much) control as you want. There are over 200 styles and sizes to dazzle you, too.

• And in a Warner's Corselette, like the beautiful Le Gant "Free-Lift" at the left, you have your 3-Way-Sizing *plus* your correct bra cup size and just the amount of uplift you want.

• So if you want to be an angel from every angle, look for the Warner's that's "individually yours." You'll feel as heavenly as you look.

In your size ..... *your correct length*

No angel can look heavenly if she hobbles around in a girdle or corselette that's *too long*. Or shows her temper when a *too short* girdle causes runs in her stockings. You'll never lose your wings with Warner's* because they're sized; *short, medium, long* and *extra long*. Incidentally, Warner's corselettes, famous for fit, come in half-sizes, too—a blessing to short-waisted women.

Girdles · Corselettes
Pantie Girdles · Bras

WARNER'S

WORLD FAMOUS FOR LE GANT
STA-UP-TOP* • ABC* ALPHABET* • REDFERN*
*REG. U. S. PAT. OFF.

..... *your correct hip size*

Is there a slight "*hip-slip*" in the foundation you're now wearing? If it's *too wide* at the hips it probably has washboard-wrinkles at the sides. If it's *too small* it's bound to bind your thighs into unlovely bulges. Warner's are "personal-sized" for *straight, average* and *full* hips . . . one just right for you.

..... *your choice of control*

From the gentle hug of light mesh elastics to the strong control of tightly-woven elastics—you choose the girdle that inches you in . . . but comfortably. The "Free-Lift" feature in the Le Gant* corselette above frees the bra from the corset section, eliminating bustline drag. *At finer stores.*

Milliken *steps forward with fashion. Paris-inspired silhouette or American-born classic—whatever your dictates, Milliken fine woolens and worsteds (100% virgin wool) will give you the eloquently tailored perfection your wardrobe demands. Ask for Milliken in the clothes you buy, the fabrics you sew, the linings you use.*

MILLIKEN Woolens, 450 Seventh Avenue, New York 1, N. Y.

THE DOROTHY GRAY GALLERY OF FASCINATING WOMEN—ONE OF A SERIES

Mrs. Clement Cleveland III of Oyster Bay, Long Island. Mrs. Cleveland is the former Suzanne Park, daughter of Mrs. Samuel Park of Texas and the late Mr. Park who was for many years in the American Consular Service. Portrait by the celebrated painter, Ben Stahl.

"NOSEGAY"... your personality in fragrance

Nosegay Cologne.....$2.50
Dusting Powder.....$2.00
Nosegay Series, $1.50 to $7.50
(all prices plus tax)

A touch of sophistication, a whisper of guile . . . the fragrances of exotic blooms blended with old-fashioned flowers. Nosegay . . . in Perfume, Cologne, Dusting Powder, Soap, Bubbling Bath Oil, Sachet. Together, they conspire to create for you intriguing head-to-toe perfume personality.

Dorothy Gray

THE DOROTHY GRAY SALON • 445 PARK AVE., NEW YORK

a new lease on fashion . . . UNIDURE®, the permanent crease-resistant finish, gives your clothes a long lease on life . . . keeps fabrics fresh and wrinkle-free with a minimum of pressing care . . . for the life of the garment. Ask for UNIDURE identification on rayon fashions and yard goods . . . it's your assurance of permanent crease-resistance.

THE UNITED PIECE DYE WORKS 132 Madison Avenue, N. Y. 16 • Lodi, N. J. • Los Angeles, Calif.

different!

...exclusive!

...wonderful!

Matchless beauty, perfect performance! Paseo Casuals' exclusive, 100% wool texture is richly ribbed, velvet-soft, warm without bulk. Snubs wrinkles, flips off creases, never wilts, needs pressing oh, so rarely!

Won't sag, won't droop! Hang them on a hanger, roll them up in luggage, wear them non-stop—Paseo Casuals' exclusive pre-shrinking process locks these lines in forever! 10-20 about $35, 7-14 about $17, 3-6 about $15.

MARSHALL FIELD & CO., *Chicago;* HARZFELD'S, *Kansas City;* J. W. ROBINSON CO., *Los Angeles;* MILLER & RHOADES, *Richmond;* THE CRESCENT, *Spokane, and fine stores everywhere.* HOLLYWOOD KNITTING MILLS, INC., *1044 S. Hope, Los Angeles 15.*

Simple, sophisticated links, enhanced by perfume charms that make smart conversation pieces. All finished in Monet plate for enduring wear. Each piece bears the signature of Monet.

Athena 12.50 . . . Woven Links 10.00 . . . Golden Facets 7.00 . . . Serpentine 5.00 . . . Individual Charm 3.00. All plus tax. At Finer Stores • Monet Jewelers, 6 West 32nd St., N.Y.

EDITH LANCES'

NEW PROUD BEAUTY BRA Does Everything
To Make You Proud Of Your Figure!

Low, plunging neckline. High, rounded uplift.
Complete separation. Edith Lances cleverly cuts and wires her
newest bra to give you everything the
new fashions demand—plus the custom-like
fit that makes every Edith Lances bra a joy to wear!

Nylon taffeta in tearose, white and black
With no-cut shoulder straps, adjustable back.
Full range of odd as well as even sizes. 10.00.

Make sure it's "made for you." Take time to try it on.

At better stores everywhere

Edith Lances BRAS

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EDITH LANCES • 31 EAST 31st STREET, NEW YORK 16

Wrap your Christmas Angel in a

Juliana Housecoat

Put those Christmas stars in her eyes with this beautiful JULIANA HOUSECOAT—truly, THE LAST WORD IN FASHION! Made with striking DOLMAN SLEEVES, MIDRIFF WAISTLINE, fly front zipper, concealed side pocket and yards of sweeping skirt. The JULIANA HOUSECOAT is created in a Persian border washable Plisse* (needs no ironing), beautifully colored on Jet, Copen and Raspberry grounds.
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AMPLE FIGURES look sizes slimmer in

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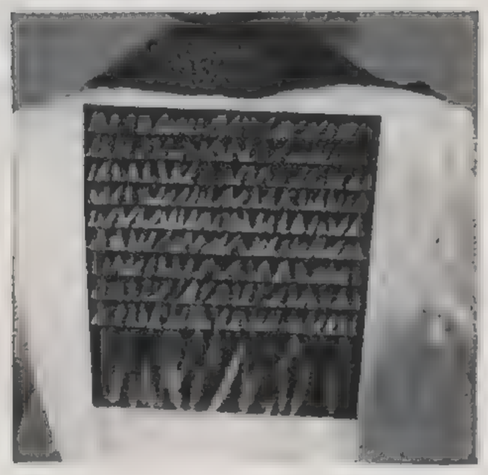

Look sizes slimmer

This exclusive FLEX-LINE* invisible elasticized back panel yields freely, gracefully with every motion... as shown in the multi-action "stroboscopic" photograph above.

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And there's no need for concern *now.* Stop worrying, start tinting. And see your hair get *younger* looking . . . *fast* . . . as Roux Oil Shampoo Tint treatments bring it lovelier color!

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Vogue's Travelog

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California

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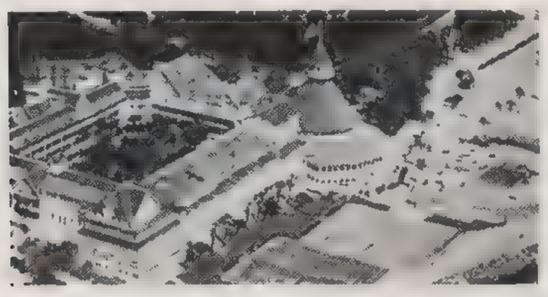

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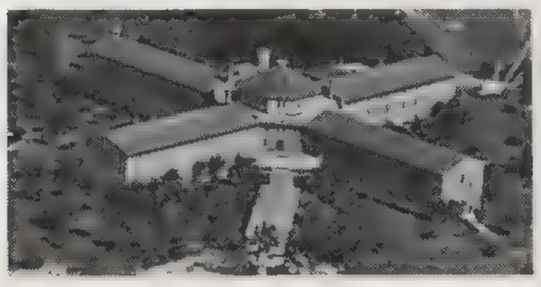

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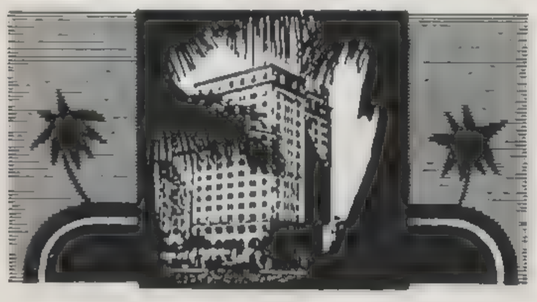
MIAMI



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Right in the middle of everything! Miami's finest hotel—centralized bayfront setting for 17 floors of luxurious living. Spectacular views of bay and ocean. Many new features: beautiful Bahama Room for diners, smart new Cocktail Lounge. Recreation program, games. Steam heat, soft water system. Advance reservations advisable. Booklet, rates, details on request.

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Florida

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Florida

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Jamaica, B. W. I.

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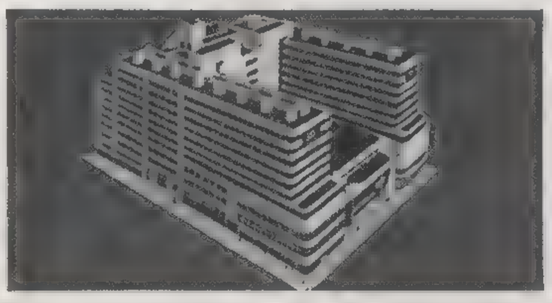
Mexico

MEXICO CITY



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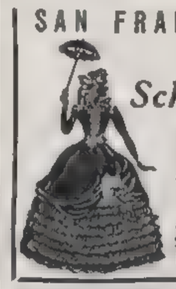

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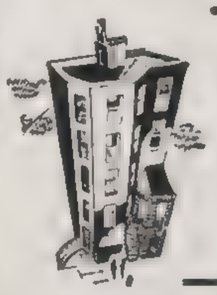

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SANTA FE, NEW MEXICO, *The Allen W. Hinkel Co.*
SCRANTON, PENNSYLVANIA, *N. B. Levy & Bro. Co.*
SEATTLE, WASHINGTON, *The Bon Marché*
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ST. LOUIS, MISSOURI, *Scruggs, Vandervoort, Barney, Inc.*
SYRACUSE, NEW YORK, *The Addis Co.*
TOLEDO, OHIO, *The LaSalle & Koch Co. (also at Branches)*
TULSA, OKLAHOMA, *The Vandever Dry Goods Co.*
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Exclusive in fine stores in other cities.

for a woman like you ...

a whisper of Paris for your well-dressed legs ...

She Lives in Indianapolis
She Sleeps in UTICA

She sleeps in the smooth, gleaming splendor of Utica Beauticale Sheets. Aristocratic as her own taste, Beauticale's luxurious texture is a lovely complement to her home. For every inch is woven with more than 200 fine-spun threads, and thorough combing enhances the superb quality of the expertly blended cottons. Utica's century of textile craftsmanship attains lasting distinction in Beauticale. *Regardless of price... you can buy nothing finer.*

Make this a white Christmas by giving Beauticale in the attractive new gift box.

UTICA Beauticale*

Fine Combed... Fine Count Percale SHEETS

*Reg. U. S. Pat. Off.

Write for your copy of the free booklet, "Beauty Secrets from Your Linen Closet." Utica and Mohawk Cotton Mills, Inc., Dept. V-10, 55 Worth Street, New York 13, N.Y.

Brocade collar and cuffs on Textron's treasure of a hostess coat, about $17. Slightly higher west of the Rockies.

Black Pearl in a Pink Setting

Now Textron brings new loveliness to you—a hostess coat as radiant as a rare black pearl shimmering in a delicate pink shell. Waves of fullness in its soft-falling skirt... a waistline so beautifully cut that it makes yours look inches smaller. Of finest slipper rayon satin in your choice of Black with Shell Pink or Black with Sky Blue, in sizes 10 to 20. See it at leading stores throughout the country.

TEXTRON INC., Textron Building, 401 Fifth Avenue, New York 16, N. Y.

TEXTRON
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BLOUSES • MENSWEAR • WOVEN & TRICOT LINGERIE • HOSTESS COATS

Laton

...the stretchable yarn for lingerie

It's so fine, so filmy it is imperceptible when knitted or woven with other yarns where you want stretch and cling. Used artfully in sections in slips, or throughout panties or briefs, Laton allows undies to match your figure with alive sleekness.

Laton REG. U. S. PAT. OFF. made by the makers of Lastex REG. U. S. PAT. OFF.

An elastic yarn manufactured exclusively by the UNITED STATES RUBBER COMPANY

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Dress by Varden

Bur-Mil Quality Rayon Fabric

Between the figure and the fashion...

Beautiful go-between that gives the longed-for smooth line to your finished dress... your Seamprufe* slip... figure-proportioned and precision-tailored to the last tiny detail. Bur-Mil* quality rayon. White, blue, maize, or black. Sizes 32 to 40. Seamprufe slips from $3.95 to $7.95.

the lace, the grace of your

Seamprufe

slip

*Reg. U.S. Pat. Off.

At leading stores throughout the country

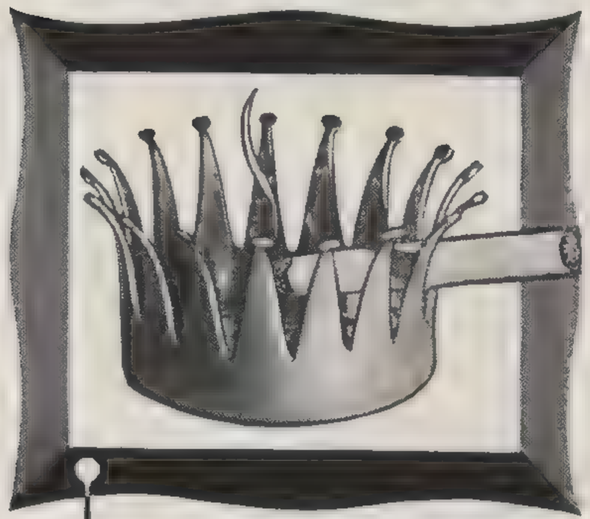
SEAMPRUFE INCORPORATED, 412 FIFTH AVENUE, NEW YORK

Time on Your Hand

Handsome and dependable . . . the Eterna Automatic watch, precision-constructed to keep accurate time under any condition. Waterproof, shock-protected and self-winding . . . made with 17 jewels, in stainless steel case.
$71.50, *including Federal Tax*

Bailey's Jewelers
9 EAST 36th ST., N. Y. 16, N. Y.

PREVENT FIRES! SAVE LIVES!



A TREASURED "LIFETIME" GIFT

A real SAFETY ash tray that's *beautiful.* No snuffing – just "park" cigarette. Can't fall, roll out or burn past slot. Protects furniture, rugs. Solid brass, heavily chrome plated. Attractively packaged.

Size "A", 2¼ inch base. Size "B", 3¼ inch base. Prices (see coupon) include shipping cost. Immediate delivery. Payment with order. No C. O. D. accepted.

PARKITSAFE

MAIL THIS COUPON

PARKITSAFE COMPANY
(Not Incorporated), MANUFACTURERS
910 LINCOLN RD., MIAMI BEACH, FLA.

Please send **PARKITSAFES**
__ Size "A" at $2.15 __ Size "B" at $3.15
__ Bridge sets of 4 (Size "A" only) at $8.30

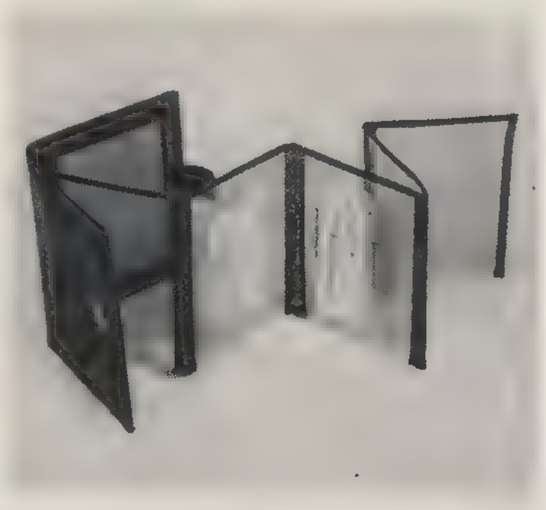
IN STERLING SILVER
Size "A" $15.00 Size "B" $30.00
Tax Included

Name.....
Street & No.....
City.....Zone No....State.....

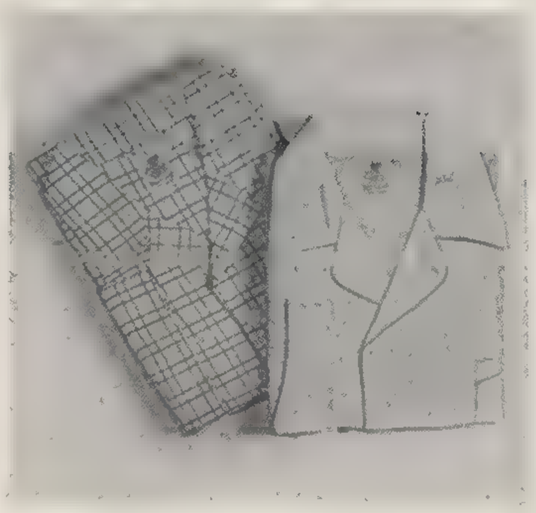
Shop Hound...

AGED BRIAR from the Mediterranean, for these pipes. Small, medium, or large with straight or curved stems, and silver initials, or Greek letters. $10. Malcolm's House & Garden Store, 524 N. Charles St., Baltimore, Md.

ATTACHÉ CASE, for a diplomat-errant, or other travellers. Of top-grain cowhide. $27 tax inc., postpaid. Crouch & Fitzgerald, 400 Madison Ave.

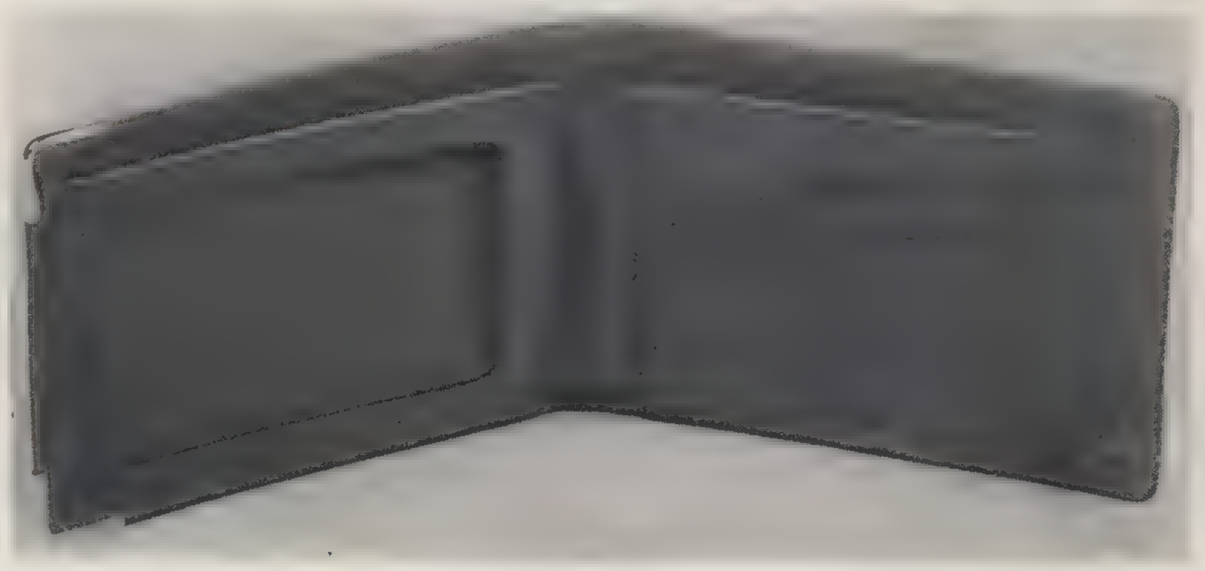


CARD CASE, to hold all necessary identification, all necessary passes. Good thought for a drafted nephew. $9.50 tax inc., postpaid. In red or black Moroccan leather or natural pigskin. Gift Source, 200 W. 57th.



PYJAMAS to please any man. Brushed cotton, which feels like wool, in a brown and tan Tattersall check, $8.50. Rayon, in a variety of shades piped with colours to spice. $10. F. R. Tripler, 366 Madison Ave., N. Y.

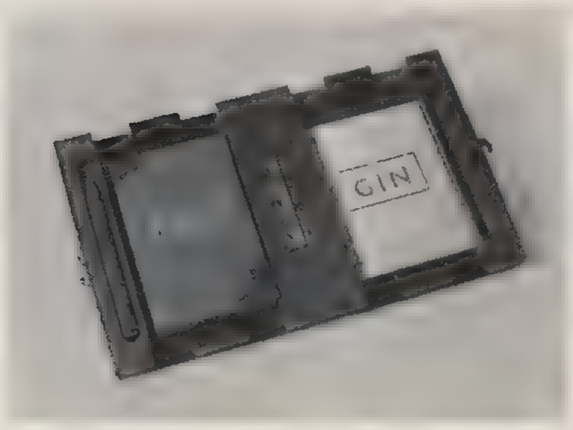
CLASSICS, always welcome. From England, ribbed wool-and-silk socks, in grey, brown, navy blue. $4.75 a pair. From France, fine linen handkerchiefs, $3.75 ea. A. Sulka, 661 5th Ave., N. Y.



PIGSKIN WALLET which will weather well, travel in your pocket for many years. With two gold-tipped corners. And the price, only $6 tax inc., postpaid. From Uttal's, Mount Vernon, New York.

follows the men

VETERAN TRAVELLERS will appreciate this. Good tripper to football games, skiing week ends, too. Twin flasks with nickel tops, in a cowhide case, $20.25, tax inc., postpaid. From Dale Fifth Avenue, 719 Fifth Ave., New York City.



GIN RUMMY SET, neatly boxed in walnut, with score pad, rules, cards. $5 postpaid. To buy from Cooper Crafts, 233 East 34th Street, New York City.

LIGHT for a car, which plugs into the cigarette lighter socket. Called Ready Ray, it is fine first-aid. $3.25 postpaid. Terrace Novelties, 213 E. 58th.

PURE SILK ROBE, which comes in navy-blue or wine polka-dotted white. In small, medium, large, extra large. $35. Whitehouse & Hardy, 695 5th Ave.

MIEHLMANN

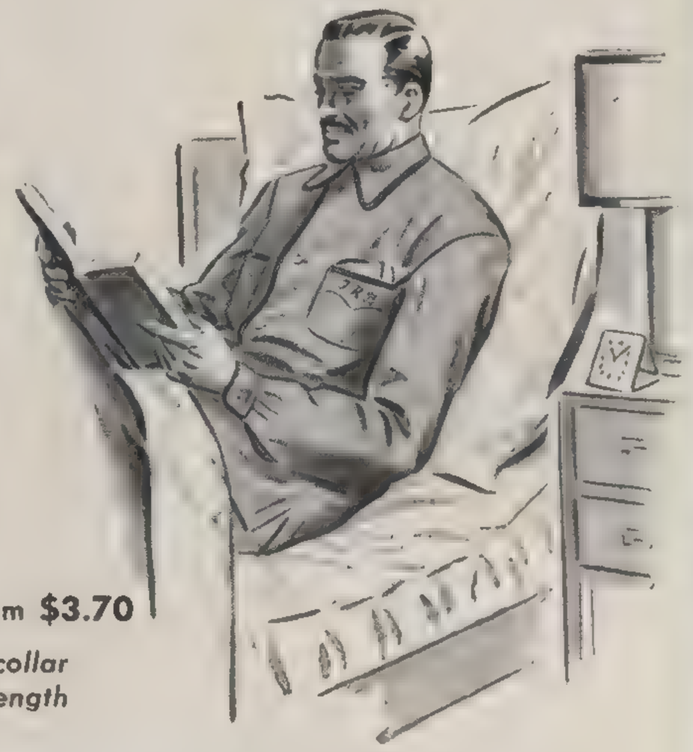
TRAVELLING SET, Seaforth's tangy after-shave and men's talc in unbreakable bottles, in a pigskin stud box. $4, plus tax. At Bloomingdale's.

Give Him a Sulka Reading Jacket!

Perfect comfort reading in bed... Specially designed and tailored by Sulka — practical, cosy. Of fine, pure wool flannel, solid colors — maroon, navy, dove grey, powder blue — hand piped in silk on collar, cuffs, and pockets. Matching hand embroidered monogram if desired.

$40.00 . . . Monogram $3.70

Don't forget his collar size and sleeve length



A. Sulka & Company
661 Fifth Avenue — at 52 Street — New York 22
2 South Michigan Avenue at Madison, Chicago 3

YOUR MAN WILL LOVE THIS TIE RACK

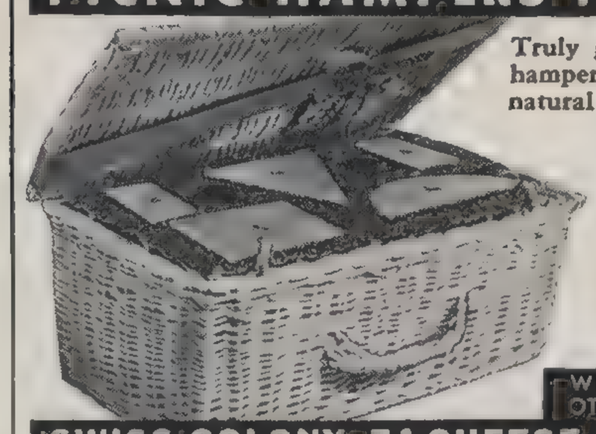
Hundreds of Happy Men own this Kovax Tie Rack. At last, here's a tie rack that *really holds ties*. They can't fall off! New patented NON-SLIP TIE GRIP saves ties from the floor, keeps them neatly and securely in place. No better gift for the man in your life.
PACKED IN GIFT BOXES

72 prongs hold individual ties. Tie selected is released without disturbing the others. Fits your closet door: length 22½".
IN SMART MODERN CHROMIUM

$10 Postpaid

KOVAX Products, Dept. 2C, 230 Fifth Ave., New York 1, N. Y.

PICNIC HAMPERS *Filled With Finest Cheese*



Truly gifts of good taste — these lovely imported hampers packed with famous SWISS COLONY aged natural cheeses including Summer-cured Swiss, Brick, Club and Smokee in the smallest, as well as Sharp Aged Cheddar, Blue, Port Salut, cheese in Wine, and a variety of dessert cheeses in the largest. Pack A71 (21x14x10"), 15 lbs. of cheese, $29.50; Pack B71 (18x11x8"), 8½ lbs., $17.50; Pack C71 (16x9x6½"), 5 lbs., $9.75; Pack D71 (14x7x5"), 3½ lbs., $6.90.

All prices include delivery in U. S.

Quality guaranteed.

WRITE FOR CATALOG OF OTHER CHEESE ASSORTMENTS

SWISS COLONY, 71 CHEESE ROW, MONROE, WISCONSIN

GIVE FINER HAND-SEWN MOCCASINS!

True moccasin comfort—in choice of three styles: (1) Crepe-soled. (2) T-Strap, leather soled and heeled. (3) Norwegian (not shown—same style as Heath but leather soled and heeled—deep red, rich brown, forest green, $8.50). Skillfully hand-cut of selected saddle leather. Entire vamp hand-sewn. Special construction hugs arch, prevents gaping or sagging at sides. *Men's moccasins*, brown only, leather soled and heeled, sizes 6-12, A-D. $10.95. Send exact shoe size and 25c mailing costs.

Lloyd & Haig
Mail Orders: Dept. V
535 Fifth Ave., New York City
Stores at 295 Madison Ave.
1 East 44th St., 93 Liberty St.

the PERSONALIZED gift

A really personalized gift everyone will admire. This fine Key Chain created with name in individually cut-out letters (not exceeding 14 characters).

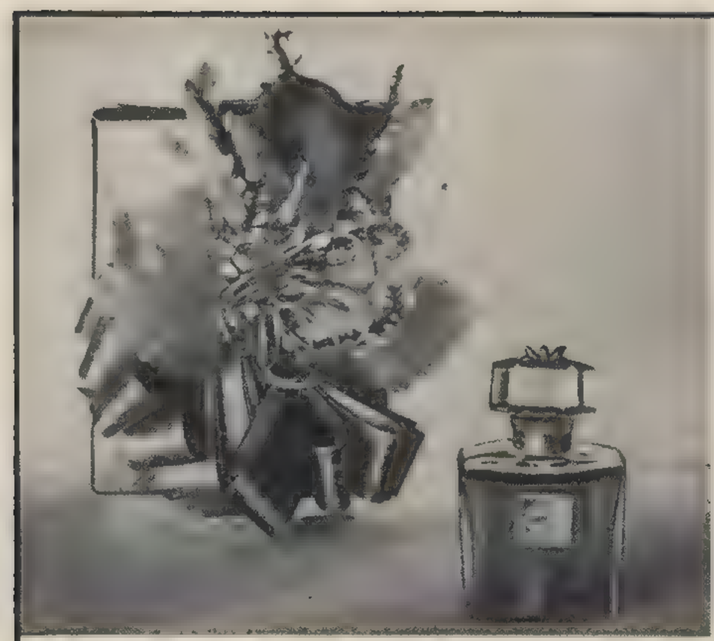
Gold Plated Finish **$3.**
Solid Sterling Silver **$7.**
1/20 12KT Gold Filled (a sheet of Karat Gold fused to a strong supporting base, wears for years and years). **$9.50**

As a companion piece give this fine 1/20 12KT Gold Filled Initialed Tie Clip (not exceeding 3 initials). **$4.80**

Also available, 1/20 12KT Gold Filled Initial Cuff Links:
1 initial, per pair, **$6.**
2 initials, per pair, **$8.50**

All prices include Tax. Satisfaction guaranteed. Prompt Delivery. Postage paid. Send check or money order. Sorry, no C.O.D.'s.

• BROTHERS •
SPECIALTY CO., INC.
2028 Lafontaine Ave., New York 57, N. Y.



The Jensen *perfumes*

Star of our current collection is Fire Orchid... sophisticate of perfumes... 1 dram, 5.50; ¼ ounce ..... 12.50; ½ ounce ..... 20.00; 1 ounce ..... 37.50.

Equally charming, the delicate flower-scents in their handsome crystal-and-silver bottles...Acacia, Arbutus Rose, Fleur Danoise, Freesia. ¼ ounce, 4.50; ½ ounce, 8.00; 1 ounce 15.00.

ALL PRICES PLUS FEDERAL EXCISE TAX

GEORG JENSEN INC.
Fifth Avenue at 53rd Street • New York 22

GENUINE ERMINE and MINK CLUSTERS

For a touch of luxurious glamour, place a cluster of tails on your hat, coat, dress, or suit.

Excellent as a gift, and to highlight your own wardrobe.

ERMINE CLUSTER *(5 Tails)* **$3.75**

MINK CLUSTER *(3 Tails)* **$4.00**

Postpaid if you send Check or M.O.

Hartenstein INC. EST. 1900
847 Madison Ave., New York 21, N. Y.
Between 70th and 71st Streets
FAMOUS FOR BETTER FURS FOR FIFTY YEARS

now you can order the SHOE of the year by...

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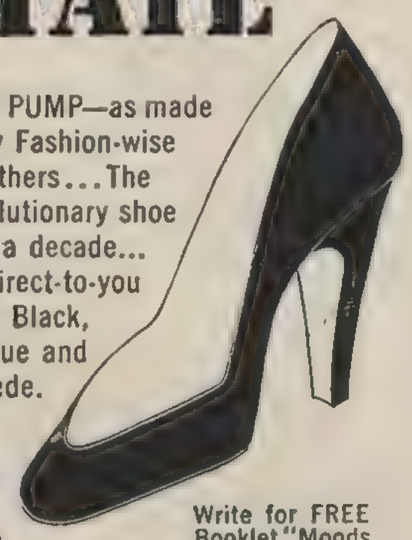
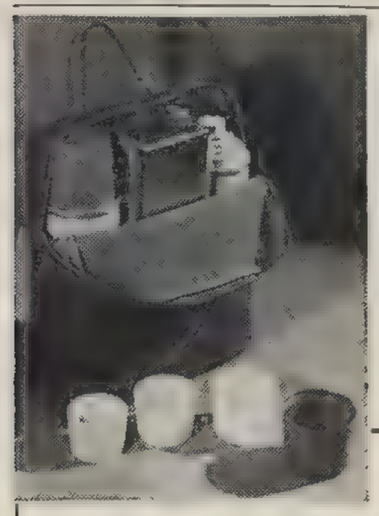


The DAWN PUMP—as made famous by Fashion-wise Frank Brothers...The most revolutionary shoe design in a decade... shipped direct-to-you anywhere. Black, Brown, Blue and Cocoa Suede.
$24.95

Write for FREE Booklet "Moods In Shoes"

Frank Brothers
9 B East 57 St. New York 22



Thermos Picnic Kit

The perfect companion to take on motoring trips, picnic jaunts, or the games. Smart and compact in brown leatherette case, which contains roomy metal lunch box, and 2 one-quart size Thermos bottles each with 4 nested cups. Zipper case measures 14½" x 12" x 4". $12.50

Shipping Charges Collect
No C.O.D.'s please

TERRACE NOVELTIES
213-V East 58th St., New York 22, N. Y.

MISTLETOE
for Christmas Giving

Traditionally a part of the gaiety and laughter that fills the Christmas season, attractive sprays of Mistletoe are ideal gifts for friends and for your own home decorating. A generous box of fresh, fully leaved sprigs, garnished with berries, will speak your "Merry Christmas" to friends and associates. Enclose addresses and greeting cards with gift orders, we'll do the rest. At your home and at other's, make this Yuletide merry with mistletoe. All orders shipped to arrive about December 20th.

"Merry Christmas" Gift Box...$3.45

PREPAID IN CONTINENTAL U.S.A.

MISTLETOE HILL FARM
BOX 932 MEDFORD, OREGON

Shop

ANSWER TO many a blouse query. This one of wool jersey can fasten high for tailored wear, plunge to a low V after dark with satin skirt. It comes in black, navy-blue, or cocoa; has dolman sleeves. At The Clothes Horse, 65 E. 56th St. Price: $10.95, postpaid.

TRAVELLING atomizers. Czechoslovakian cut crystal bottle in a natural cowhide case, $8. Gilt-rimmed bottle in a red or green lizard-grain case, $5.50. Both postpaid. Michael of the Waldorf, 49th St. and Park Ave., N. Y.

FOR LIGHT TRAVELLING, a shoe bag to hold six pairs of shoes with room to spare for rubbers, other small items. Black waterproof Tackle twill, piped in red. $9.60 tax incl., postpaid. May Sherwin, 545 5th Avenue, N. Y. C.

FROM ENGLAND, a Toby jug, representing a traditional London towncrier, complete with cocked hat, scroll, warning bell. Of Wedgwood china, $17.75 postpaid. (About 6 inches high.) Overseas Associates, 136 W. 22nd St., New York.

Yankee BAG HOLDER

Pure Yankee thrift inspired this ingenious household time-saver. Keeps bags, paper and twine readily available. Hangs on kitchen door or wall. Cabinet maker quality and durability created in our own workshop. Clam-shell white. Postpaid—no C.O.D.'s please—Order Dept. V

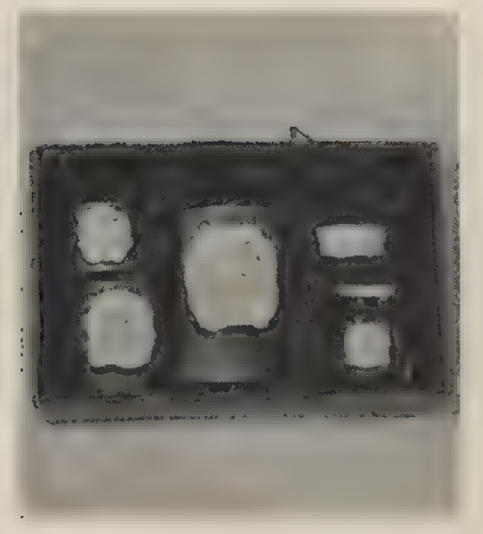
25c extra if mailed West of the Mississippi **$5.00**

Write for our free folder of useful and attractive Yankee gifts. Gift cards enclosed with orders mailed direct to recipients.

Massachusetts House WORKSHOP · LINCOLNVILLE, MAINE

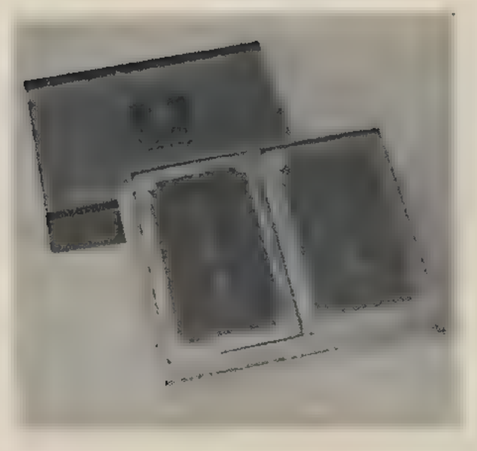
Hound

. . . seeing things



FIN 'N FEATHER package of gustatory treats. Among them: (canned) a whole guinea hen, wild rice, wild cranberry jelly, rainbow trout pâté, smoked turkey loaf. $9.50 postpaid. From R. H. Carlson Co., Dept. G, Box 102, Mount Vernon, New York.

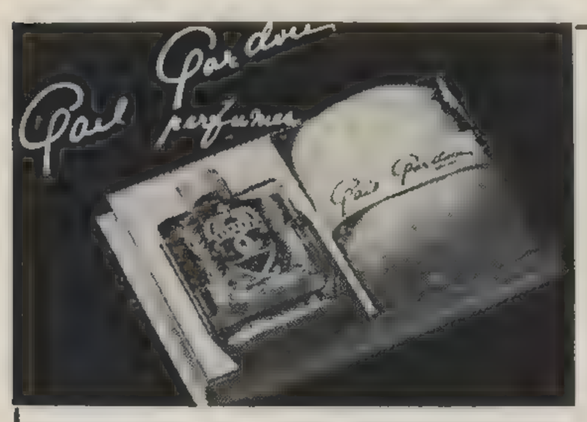
EVENING VELVET. A bit of an opera pump, low-cut, with a low curving heel. $12.95. The spats, two-buttons' high, to wear with these and other shoes, $4.50 a pair. At Rosette Pennington's new shop at 20 East 56th Street.



BRIDGE SET, always a good idea as a present to your hostess, or in a Christmas stocking. Gilt-edged cards, a red deck, a blue, with name or initials. $2.50 a set, postpaid. Helene Stevens, 6411 Hollywood Blvd., Hollywood, Calif.

MIEHLMANN

TWO in one. A flat spare case of black rayon satin which holds your cigarettes on one side, your powder on the other. The price for this evening piece is $6.25; you can buy it postpaid at Gifts by Rule, 220 Fifth Ave.



floating soap sponge . . .

IT'S A SCENT . . . A SOAP . . . A SPONGE . . . ALL IN ONE

Practical idea for bath luxury . . . brings you this floating soap-filled sponge. Delightfully scented, made of skin soothing fleece, holds its shape even after the soap has been used.

Aromatic follow up: Gail Gordon's fragrant toilet waters—Mimosa, Lily of the Valley, Persian Lilac, Jungle Lily

(A perfumed blotter-sample of the bouquets, Intrigue, Tribute, Beguiling or Dreaming will be sent you upon request, accompanied by a self-addressed stamped envelope.)

Purchase individually or together in a gift package set.

The Floating Soap Sponge **$1.50,** postage 10c
Toilet Water, 4 ounces **$2.50,** plus 20% fed. tax, postage 10c
Together in a Gift Package **$4.50,** fed. tax included postage 15c

Send money order or check. Sorry, no c.o.d.

GAIL GORDON 545 FIFTH AVENUE NEW YORK CITY

Young-Timers equip themselves well for a full season with a couple of flat little Pouches that manage to hold all necessaries. Of glistening gold-colored non-tarnishable synthetic fabric mesh for gala night life, $8.95.* Of black or brown suede with polished gold-colored metal frame for afternoons, informal evenings, $12.95.*

*Plus 20% federal tax

Young-Timers Fourth Floor

Henri Bendel
10 WEST 57
NEW YORK 19 NY

SAKS FIFTH AVENUE
New York

Your hair is your hat, on many occasions – an important accessory at all times. Give it the attention it deserves – and attention will be given to you.

Call VO. 5-4477 for appointment.

Christian Frederick Jungst

Hotel Madison • Madison Avenue at 58th Street • New York

DOG LOVERS!

A handsome white enamel compact with a hand painted black silhouette of your favorite breed of dog. Canine compacts come in all registered breeds and each silhouette is painted according to strict A.K.C. standards. A smart accessory and an unusual conversation piece.

IDEAL AS A GIFT

for any woman who loves dogs, and the perfect solution to that Christmas problem. Be sure to send breed of dog desired together with check or money order. No C.O.D.'s please.

$3.95

JEAN'S DESIGNS

P. O. BOX 32 GREENWICH, CONN.

NEW AUTOMATIC DOG LEASH

The *Promenader* dog leash has ten feet of strongly woven cord which automatically reels in and out from a beautiful plastic case. Your dog enjoys new freedom of movement yet you always have complete control. The "natural grip" makes it easy to handle even a large dog without effort and without touching a wet or soiled leash. A button brake on the handle locks the leash at any desired length. The leash cannot drag or tangle. An attractive gift and fashion accessory and so compact it fits easily into purse or pocket. Choice of red, green, blue, black, marbletone or any combination of these colors. Satisfaction guaranteed. Send check or money order for **$4.95** today.

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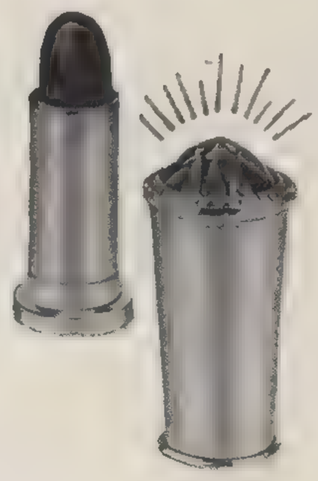
J. J. QUINN PRODUCTS

6831 S. Wabash Chicago 37, Illinois

a gem of a way to say "Happy Birthday!"

GOURIELLI

Birthstone Lipsticks



Her birthstone sparkles on top of a shining sterling silver sheath. Nestled inside . . . Gourielli's famous gleaming, long-lasting lipstick in a glowing jewel tone. A galaxy of twelve different "be-jewelled" tops . . . starred for each month of the year. The most personalized gift idea for every occasion. 3.50 *plus tax*

IT'S NOVEMBER!
Look for the Topaz Topped Lipstick!*
*(*Simulated)*

GOURIELLI SALON

16 East 55th Street, New York 22

SIZES 9 to 13

Widths AAAAAA *to* D

Exclusively!

Specializing as we do . . . we can offer unlimited style variety in these usually hard-to-find sizes. No foot too large or narrow for us to fit.

Thirty-three wonderful Shoe Styles priced from 10.95 to 26.95

Send for our complete Illustrated CATALOGUE

Kay shoes

Fine Arts Building 58 W. Adams
DETROIT 26 - - - MICHIGAN

$22.50

Magnificent hand-beaded yoke on Tissue Faille.
Bronze beads on brown or beige.
Iridescent beads on navy.
Gold, silver, gunmetal, sapphire or emerald beads on black or white.
Sizes 10 to 20 or cut to personal measurements.

Marcia

Order by mail. Add 25c postage. No C.O.D.

custom made blouses famed for fluid fit
4135 BROADWAY, NEW YORK 33, N. Y.

The Clothes-Horse
64 E. 56th N. Y. 22

In Wilmington, Del., 407 Delaware Ave.

CRACKLING rayon taffeta makes a two-piece dress of endless splendor. The short dinner skirt doubles with other blouses, too. Tower collar, plunging neckline. Black, winter navy or mustard yellow.
Sizes 10-16.....$25.
Add 25c for postage.
Sorry, no c.o.d.'s.

Shop

FOR A LITTLE GIRL, dolls which are amazingly life-like, unbreakable, with real hair to curl as a young one might wish. Called "Sister Dolls," they are made by Dewees Cochran. $25 (the younger), $27 (the older). From F. A. O. Schwarz, 745 Fifth Ave., N. Y. C.

A PRESENT FOR someone who appreciates fine things, even under cover. Hangers covered by rayon taffeta and lace. Scented; blue, pink, or cream. Each, $3. New York Exchange for Women's Work, 541 Madison Ave., N. Y. C.

BUTTONED opera pump, with a 2½-inch-high heel, a good all-day shoe and handsome enough to wear on to cocktails. In black or brown suède, or black calf. Yours for $18.95, from Mooney & Gilbert, 17 W. 57th Street, N.Y.C.

FOLDING BRIDGE TABLE TOP $595

SEATS 8 PEOPLE COMFORTABLY FOR DINNER OR CARDS
Folds Compactly for Storage

THE IDEAL XMAS GIFT
FITS OVER ANY BRIDGE TABLE

Cannot tip or slide. Held firm by Straps. 46" across. Red, Green or Brown Simulated Leatherette. $5.95 F.O.B. Mt. Vernon

Also in GENUINE LEATHERETTE
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SHOECRAFT nationally famed Fifth Avenue shoes are chosen by style-and-quality minded 'Tall Gals'. Perfect fit means better wear. A trial convinces. Get your copy of our FREE BOOKLET V TODAY Smart styles! All sizes! Any pair sent on a 10 day money-back guarantee if unworn. Prompt REFUNDS. When ordering send check or money-order Charge accounts invited. SHOECRAFT shoes are sold direct ONLY

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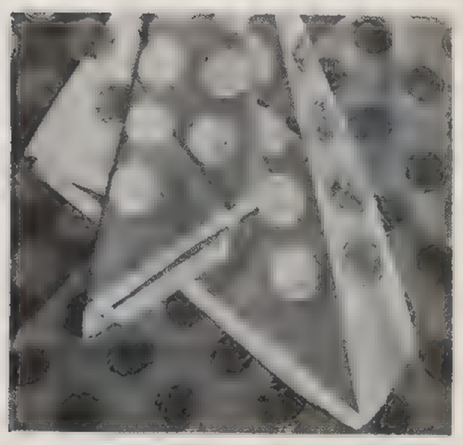
All sizes 2½ to 12 • AAAAA to C

Hound

. . . seeing things

DINNER AT HOME. A hostess gown of rayon velvet. Its highlights: the simple and superb cut; the pricetag, $49.50. In black with pink, blue, or chartreuse flowers, and rayon satin cuffs, moss green with pink, red with red. From Gertrude Heaney Kane, Inc., 745 5th Ave., N. Y.



WHICH PARTY? Actually it doesn't matter much as far as these scarfs are concerned. The donkey, the elephant are equally dashing. In pure silk, and various shades. By Wesley Simpson, $3 each. Mary Lewis, 746 Fifth.

MIEHLMANN

WARM NOTE for a country circuit, town by day. Wool jersey gloves, made to order in any colour you wish. (You might try a vivid yellow, a dark green with tweeds.) $3 postpaid. Valerie, 35-31 61st Street, Woodside, N. Y.

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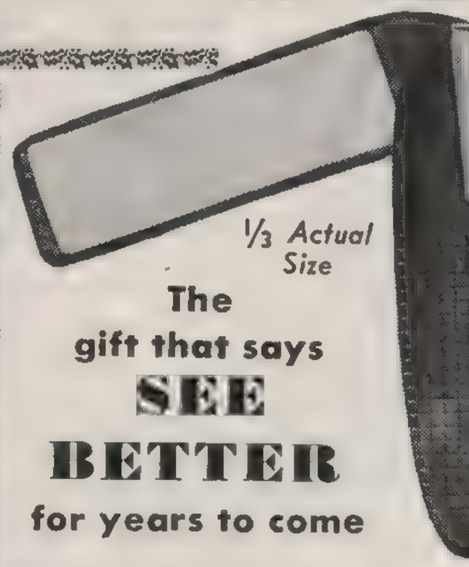

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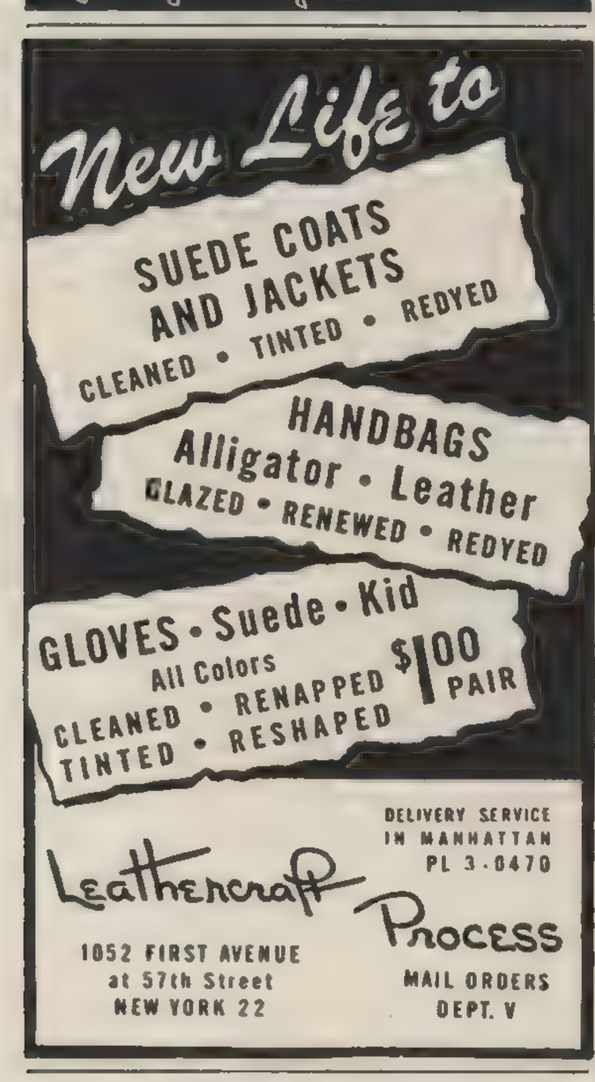


Shop Hound

. . . seeing things

FINE SILK from Italy, for a blouse worthy of your best suit. Made with a deep quilted yoke, French cuffs, tiny self-covered buttons. In pale blue, pink, beige, or grey. The price is $35 and the place to buy it is Bonwit Teller, 721 Fifth Avenue, New York City, New York.

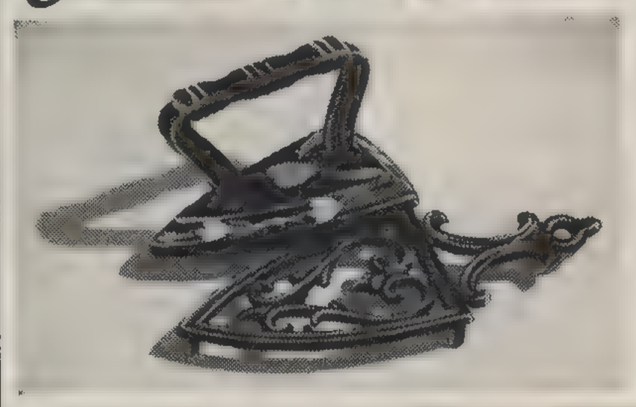
PRESENT for an autumn bride. Demitasse spoons of sterling silver, with a different flower on each handle. The price: $23 for eight, tax inc., postpaid. From Mastercraft Products, 60 South Street, Boston, Massachusetts.

BOOK ENDS made of green and clear bubble glass, which will hold small flowers or trailing ivy as you wish. By Ericson, they are $15 a pair, and can be bought from Modernage, 16 East 34th Street, New York City, New York.

MIEHLMANN

LATE-DAY handbag, complete with compact, cigarette case, lipstick case, comb, and small purse for change. In black rayon faille or satin. $16.50 tax inc., postpaid. To buy at Lorenz, 137 Parkway Rd., Bronxville, N. Y.

Colonial FLATIRON and TRIVET



Authentic miniature iron reproductions that are as real reminders of Grandmother's day as the gas lamp and billowy bustle. Both pieces painted a rich smoky black. Iron is colorfully hand decorated with Pennsylvania Dutch heart and tulip design. A collector's item. Overall length of trivet about 6". Only $1.50, postpaid. $4 for 3. Money back guarantee.

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Shop-Hound

. . . seeing things

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MIEHLMANN

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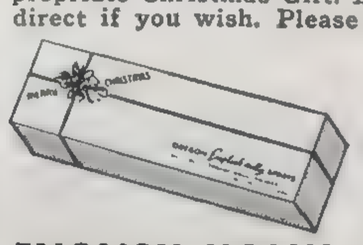

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Softest leather mutes each footstep
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of solid, polished brass, each on a heavy red and white cord. In chime, they will ring out a joyful Holiday message, brighten a wreath on your door, add to your festive decoration. With your card, we will gift wrap and mail, a lasting and yearly reminder of your thought. Graduated from 5 x 4 inches to 4 x 2½ inches, the set of three will be sent Post Paid in the U.S.A. for **$4.75.** *Send check or Money Order, no stamps or C.O.D.'s.*

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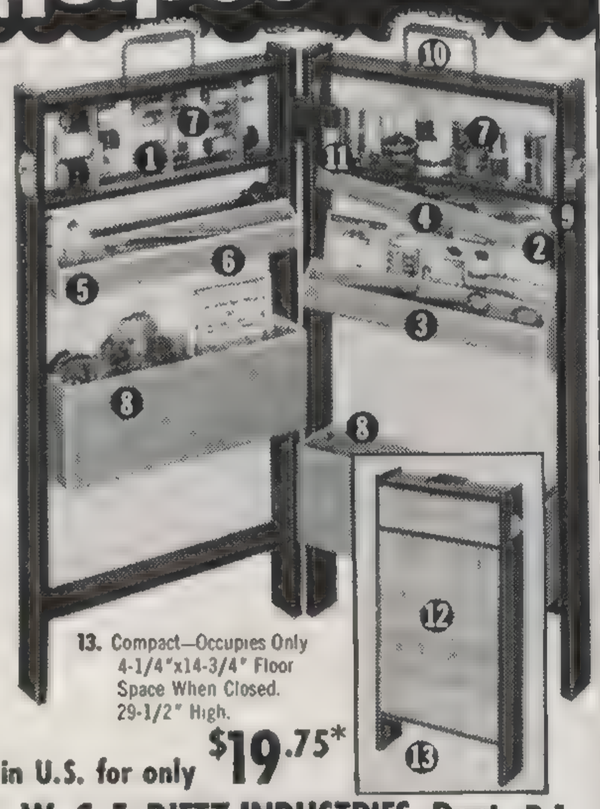

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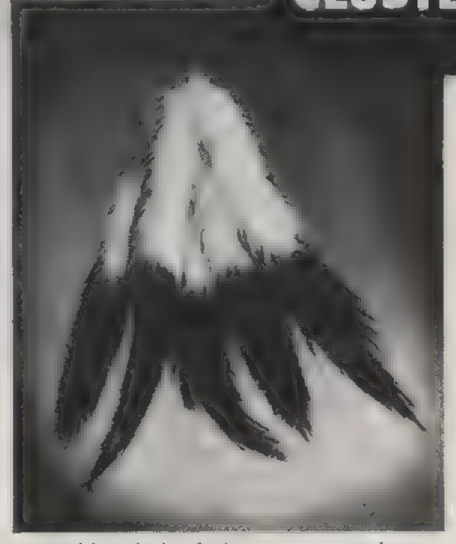

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Hound

. . . seeing things

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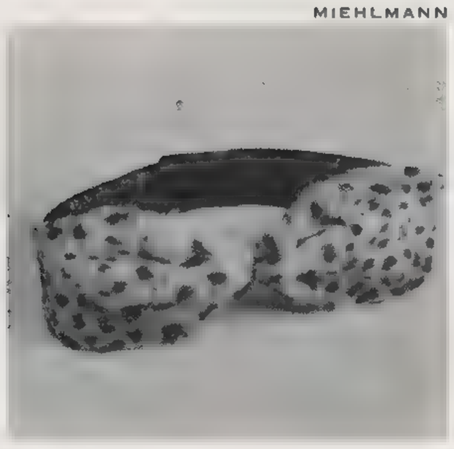
MIEHLMANN



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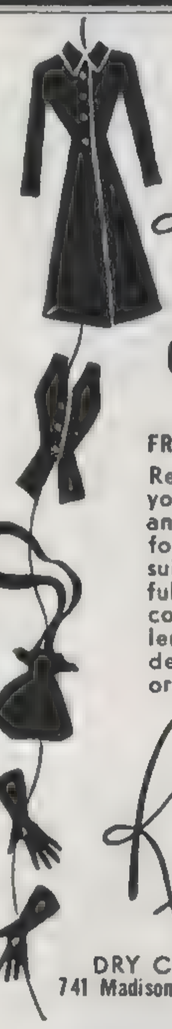

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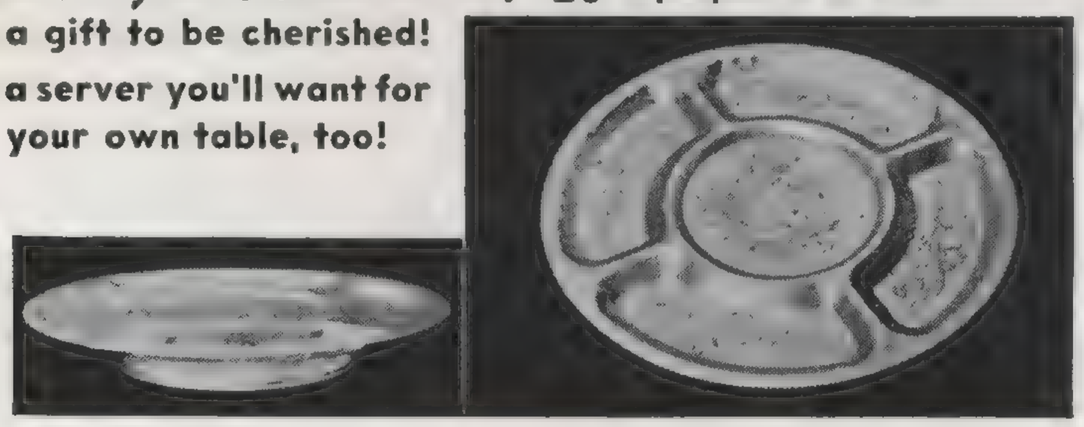
- a gift to be cherished!
- a server you'll want for your own table, too!



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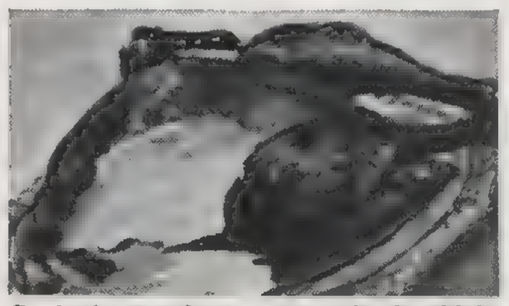
Smoked **TURKEY**



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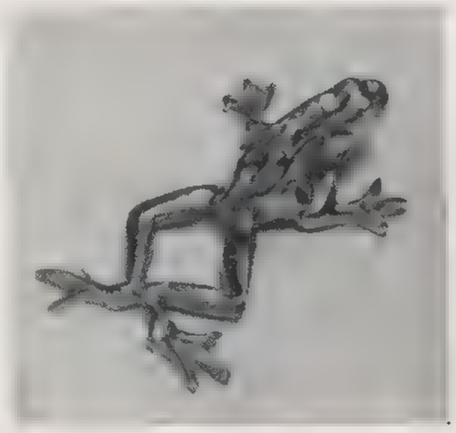
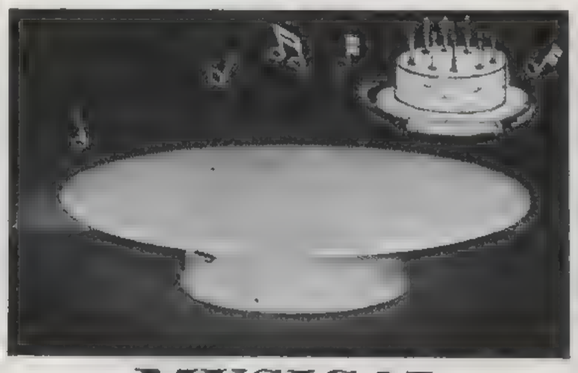
Shop

COUNTRY VEST with the air of a country dandy, worn with a dusty-pink wool jersey shirt. This one is made of checked wool, pink and wine and blue, has handsome leather buttons of the same blue shade. Shirt and vest made to order at Casual Clothes, Inc., 744 Madison Ave.



A WISE LITTLE FROG, who keeps your papers under control, is a charming present for any busy desk. This one is made of solid brass, is $1.25 postpaid (or five for $5). You can buy it from Liza's Gift Shop, New Market, Va.

MINIATURES, and collectors' items, of Crown Staffordshire porcelain. The cup-and-saucer, $2.75; the stand, $2; the temple jar, $3; the pitcher and small basin (not shown), $4.50. From Davis-Collamore, 7 East 52nd St., N. Y.



MUSICAL CAKE PLATE

Dim the lights, light the candles, release the lever, and the cake slowly revolves and plays "Happy Birthday to You"—to make a party that children will remember all their lives! Platter is 11" across, snowy white, with a 22-note imported Swiss music box in the base. Rotate the platter to wind. Height 3". It will serve for dozens and dozens of birthdays to come.

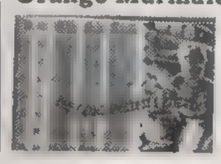
By Mail* $7.50 *Postpaid
No Charges or C.O.D.'s, please

Write for Big Catalog . . . Free
Miles Kimball
KIMBALL BUILDING
40 BOND ST., OSHKOSH, WIS.

TEMPTING PRESERVES FROM
OREGON MOUNTAIN MEADOWS
. . . FOR CHRISTMAS GIVING

No. 2 GIFT BOX. Six asst. 5½-oz. jars Strawberry, Wild Plum, Blackberry, Greengage, Prune with Hazelnuts, English Gooseberry. *Express Prepaid* **$2.95**

No. 3 MOUNTAIN GIFT BOX. Doz. asst. 5½-oz. jars Strawberry, Prune with Hazelnuts, Wild Plum, Tangerine Marmalade, Blackberry, English Damson, Greengage, Nectarine Preserves, Boysenberry, Red Raspberry, English Gooseberry, Seville Orange Marmalade. *Shipped Prepaid* **$5.65**



WRITE FOR FREE CATALOGUE
JANE AMHERST
1101 N. E. 47th Avenue
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Hound

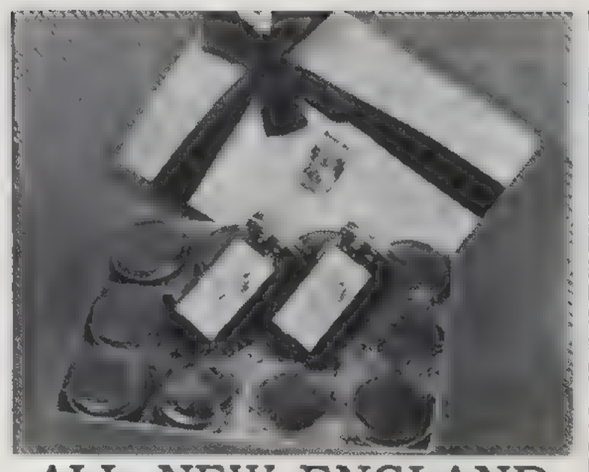
. . . seeing things

FIRST PARTY DRESS, for a little one, one to three. Made of frosty white imported dotted Swiss, pleated, and smocked by hand, in dusty-pink, copen blue, red, or robin's-egg blue. To order from Dorothy Owen, 1809 Wauwatosa Avenue, Wauwatosa, Wis. The price: $13.50.

SOFT-BOILED EGGS are cracked neatly and with a minimum of effort with this small aid called a "Crax-ezy." Red, yellow, green, or white. $1.50 for three. Metal Products Engineering Co., 4000 Long Beach Ave., Los Angeles 11, California.

MIEHLMANN

CARDIGAN SWEATER—old and established favourite of an American fashion (see Vogue, September 15). Handmade of Ayr Scotch imported wools. $25. To order from The Yarn Shop, 27 Lexington Road, Concord, Mass.



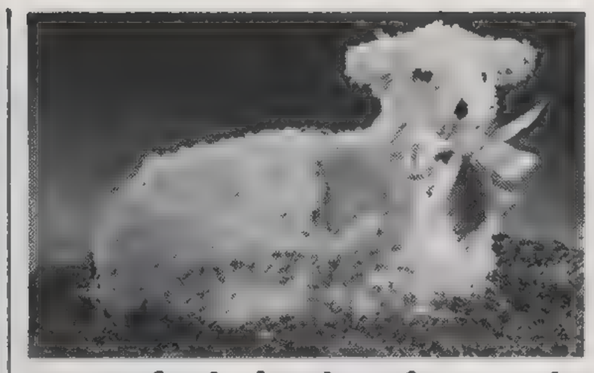
ALL NEW ENGLAND PERFECTIONS

Twelve 10 oz. jars of mouth-watering assortment: Midget burr gherkins (first time available since before the war) • Spiced watermelon rind • Sweet pickle salad • Sweet mustard pickle • Black currant jelly • Crab-apple jelly • Blackberry jam • Spiced tomato conserve • Spiced cranberry and orange • Strawberry jam • Raspberry jam • Diced pepper relish.

$5.95 Add 50c W. of Miss. River. No COD's

Beautiful Christmas gift package that will receive a cordial welcome from old and new friends everywhere. *Order NOW* for giving or for your own family. Specify date wanted shipped. *Gift cards enclosed with donor's name.* Shipped express prepaid.

Holiday House
154 Russell St. Hadley, Mass.

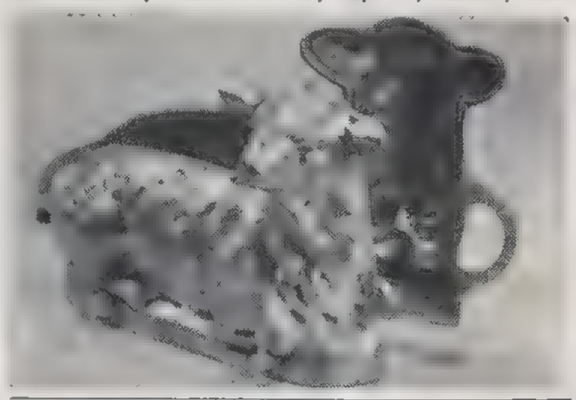


a perfect lamb of a cake

makes an adorable centerpiece for Christmas or birthdays. It's simple to bake with the aluminum cake mold pictured below. 12" long, 3" thick. Easy instructions included. Bake cakes or give Molds for Christmas gifts. $5 postpaid. No C.O.D.'s please.

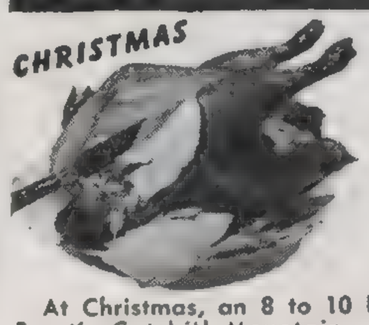
Santa Claus 11¾" cake mold, set..... $5.00
Gingerbread Man 13" cake mold, set.....$5.00

RENALDE, 1525 18th St., Dept. H, Denver, Colo.



A CHRISTMAS GIFT
Both "Different" and Delicious
FORST'S "Delicacy of the Season" Club
Tasty Treats To Delight Your Family and Friends Throughout The Year!

CHRISTMAS



Say "Merry Christmas" in a way that is not only novel and in perfect taste—but will serve as a deliciously "different" reminder of your thoughtfulness all through the year.

At Christmas, an 8 to 10 lb. golden-brown Forst's Catskill Mountain Smoked Turkey.

EASTER

At Easter, a tender, 10 to 12 lb. tempting Catskill Mountain Smoked Ham, sugar-cured and smoked Southern style, all ready to serve.

In July, a Hendrik Hudson assortment of picnic snack-tidbits—vacuum-packed in six half-pound cans—Sliced Catskill Mountain Smoked Turkey, zesty Forst's Smoked Turkey Paté, multi-useful Forst's Handi-Cut Smoked Turkey.

4TH OF JULY

Finally, Fall will bring a generous 4 lb. package of spicy smoked pork sausage and a whole strip (8 to 10 lbs.) of Catskill Mountain Bacon.

All this for a total cost of only $47.50—delivery charges prepaid on all gifts, anywhere in continental United States or Canada.

AUTUMN

In addition to the engraved Membership Certificate, a personal greeting card accompanies each gift throughout the year.

All For $47.50

IMPORTANT! All Forst Products are Gov't Inspected.

A unique gift for favorite friends and important business contacts.

SEND FOR GIFT BOOK FREE. Forst Smoked Delicacies illustrated in full color.

FORSTS CATSKILL MOUNTAIN SMOKEHOUSE
ROUTE 188, KINGSTON, N.Y.

I am attaching herewith my Gift List and check for..... to cover.....memberships in your "Delicacy of the Season" Club, at $47.50 per membership. It is understood that each person on my list is to receive the four gifts described in your advertisement; also engraved initiation Membership Certificate.

☐ *Please send FREE gift book.*

Name .....
Address .....
City..... Zone No..... State.....

Silver Plated PLATTER

IT SERVES YOU WELL, particularly if yours is a maid-less household, because this single silver-plated entrée platter serves your entire meal. With the well and tree center for meat, gadroon border and two crescent sections for vegetables, it measures 16¼" in diameter and comes gift-boxed. Including tax and postage. $19.95

Mail Order to Dept. V

Dunhall
FOR SILVER GIFTS
HEWLETT, LONG ISLAND

COMICE PEARS
FROM THE ROGUE RIVER VALLEY
for Christmas Giving

AS LOW AS $2.95 a box

ORDER EARLY EXPRESS PREPAID

Luscious, large Comice Pears, creamy in texture, rich in juicy flavor, make appreciated gifts for family, friends and business associates. These world-famous pears are grown in our own orchards, carefully selected — individually wrapped. Delivered PREPAID in colorful gift boxes to U.S. Express points. Perfect arrival guaranteed. Gift cards enclosed. Send gift list — we do the rest. No stamps. No C.O.D.s.

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For Fruit Club Prices see Catalog

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Wedding bells, orange blossoms and a happy couple before the altar. A permanent reminder of that wonderful day. A plate beautifully decorated on an ivory background. A gift to newlyweds that will be treasured a lifetime—then become a family heirloom. 10" diam. In ordering give first names and date. **$4.00** Postpaid

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with these beautiful polished bevel edged LUCITE tags in your choice of colors—Red, Blue, Green, Brown, Black or Transparent. **LUGGAGE TAGS**—Black or brown leather strap; name and address stamped in 23K gold. Colors Set of 2 $3. Transparent $2.50.

UMBRELLA or BRIEF CASE TAGS—or **LOST YOUR PET**—No, he's on his way back with this sporty tag on his collar. Metal bead chain. Abbreviate as space is small. Ea. $1.50.

HAND BAG TAGS—Diamond shape; metal bead chain; 2 or 3 letter monogram. Ea. $1.50.

COMPLETE SET of 4 pcs. $5. All gift boxed. Postpaid.

Write for circular of other monogrammed products.

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Personalized Pottery

4 Piece Set ONLY **$5.00** Prepaid—Add 50c West of Mississippi

Colorful durable dinner and butter plates, mug, bowl. Child's first name baked into all pieces. Design differs for boy or girl. Enthusiastic letters from customers received daily. Ideal Christmas, birthday or occasional gift that pleases parents and child. Send child's name, sex, check or money order to:

Johnsons China & Glass
11 Court Street, Dept. Z, Binghamton, N. Y.

DRESSED-UP DISHCLOTH—

A gay dishcloth gives a lift to the most tiresome kitchen chore. A *real* doll dress of fine white cotton crochet, striped with red, green, yellow and blue. Versatile too—use it as pot-holder, hot-dish mat . . . or to dress your little helper's doll. **$1.00.** Send for a free folder of handmade gifts, Children's Toys and Togs.

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"STORY BOOK SOAP"

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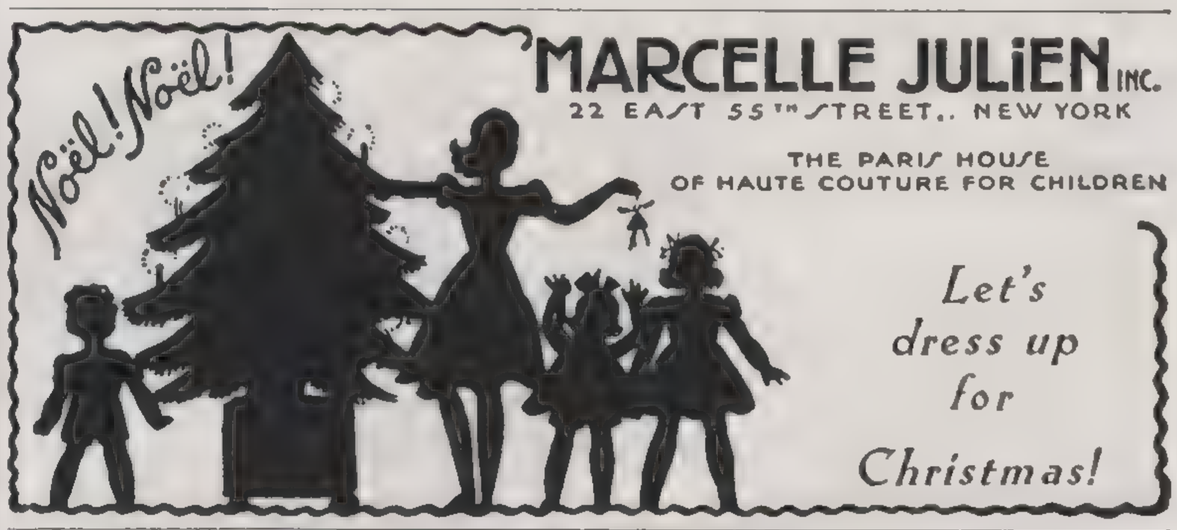
Shop

A KITCHEN treasure chest filled with: basil, tarragon, oregano, rosemary, garlic vinegar, tarragon vinegar; and a special barbecue sauce. Kitchenette Chef, number one, can be ordered from The House of Herbs, Inc., Salisbury, Connecticut. And the price is $10 postpaid.

FIRESIDE COSTUME. A wool jersey blouse in black, green, blue, or red with a wide-away plaid skirt predominantly grey and black, green and red, green and blue; $30 complete. From The Sweater Shop, Beverly Farms, Mass.

WAYS TO RELAX. If you startle at taxi horns, frown at noisy telephones, go to Claire Mann, whose studio is at 112 East 55th. Miss Mann believes that music is one of the means of relaxation; exercising another. To prove her theory, she has put the two together, has a new series of albums, which come complete with photographs and charts of exercises to accompany the music (two records). And as a string quartet may jar or soothe, Miss Mann recommends a personal interview, or will send a questionnaire to find out what melody, what tempo, is best suited to you. The album, $5.



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THE PARIS HOUSE OF HAUTE COUTURE FOR CHILDREN

Let's dress up for Christmas!

LOUNGING PAJAMAS

Pure oriental silk brocade jackets—satin trousers in contrasting colors. Jade green, lacquer red, orient turquoise or chartreuse with black trousers; Peking blue, royal blue with magenta trousers; magenta with Delft blue trousers.

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Hound

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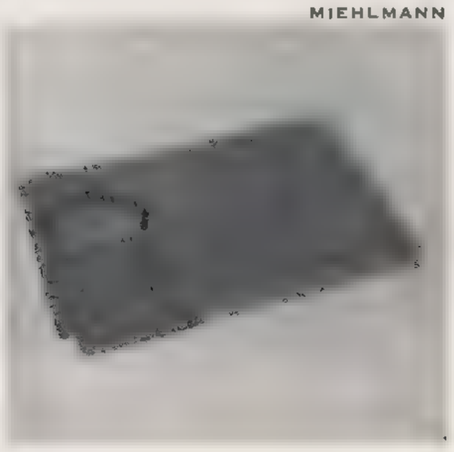
SMALL HAT with a delicate, decisive air. A side-swept mutation of a bicorne, it makes much of a pretty face, does much to make a face pretty. Photographed, in brown felt with a small burst of feathers. Made to order at Fanny & Hilda, 501 Madison Ave., N. Y.

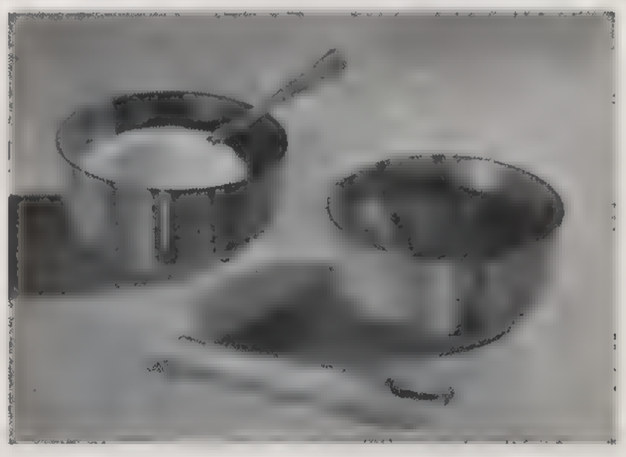
NECKLACE of pseudo-pearls. These are baroque ones in varied colours—pale grey, taupe, off-white. By Lillian Barkow. 60-inch knotted strand, $10 plus tax. And you can buy them at Postman's, 436 Fifth Avenue, N. Y. C.

MIEHLMANN



PLACE SETTING for a country table, an informal luncheon in town. Mat of wide-woven cotton, in the pocket a linen napkin. Grey, rust, green, gold, natural. $50, 16 pieces. By Florence. Carole Stupell, 507 Madison Ave.

rare wood salts



Other, larger bowls, hand-turned and hand-finished from Rosewood. Ebony, and Goncalo Alves, ranging in price up to $28.50, are described in illustrated sheets sent on request. Gift card enclosed, if desired. Immediate shipment from stock. Send check or money order for $2.50 for pair of salts and spoons, or $1.25 for set of four spoons, to

and rare wood salt spoons . . . hand finished Goncalo Alves to grace any table. Only $2.50 per pair of salts and spoons, gift packed and postpaid. Bowls are 7/8" high, spoons are 2 1/4" long. . . Spoons separately $1.25 postpaid per set of four.

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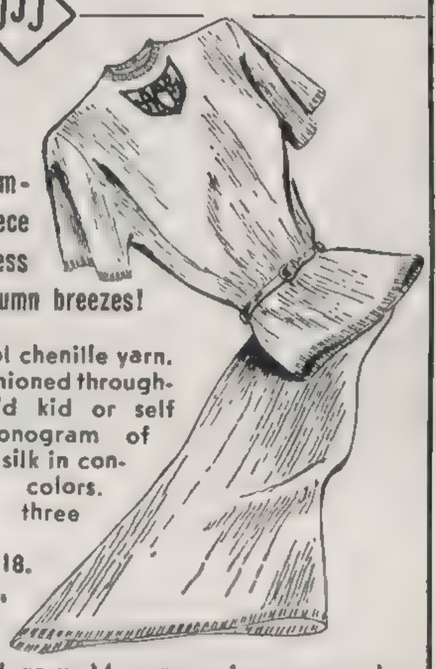

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100% wool chenille yarn. Hand fashioned throughout. Gold kid or self belt. Monogram of pure dye silk in contrasting colors. Two or three initials. Sizes 10-18. Black, beige, navy, aqua and grey. Monogram in any popular color.

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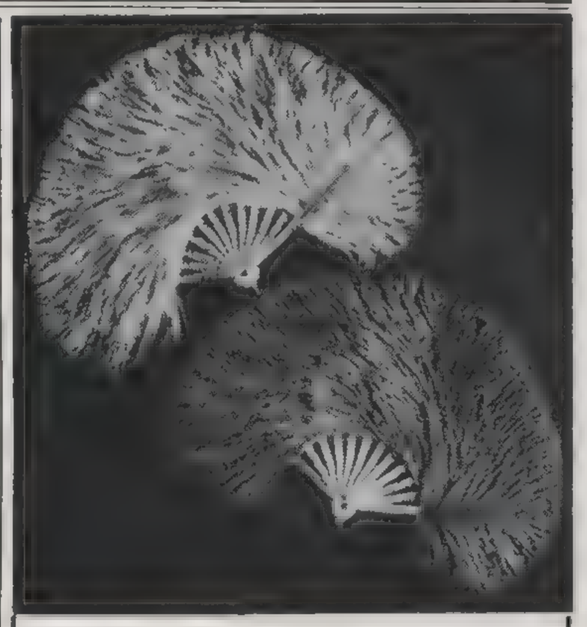

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Trial jar.....$1.25 *Economy jar*.....$2.75
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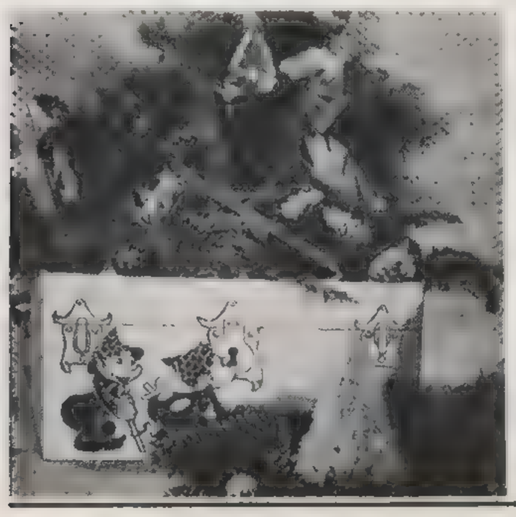

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Decorative chest chock-full of selected evergreens... Ideal for gifts . . . grand for your own Christmas use.

- 30-inch "Door Charm" with red ribbon and huge cone.
- Selected English Holly sprays with natural red berries.
- Miniature "snow white" Christmas tree; painted cones.
- Choice assortment of pine, fir and cedar boughs.
- 2 wreaths expertly made of fragrant cedar.
- 12 feet of lacy cedar garland.

$985

Complete "Treasure Chest" prepaid in U.S...

OTHER GIFT-PACKED KIRK'S EVERGREENS

"Home Decorator" box of loose evergreens, carefully chosen for beauty. Box 6x16x26. . . . . $6.85
English Holly with bright green leaves and brilliant red berries. Box 3½x12x24 . . . . . $2.95
Large "Door Charm" (described above) $3.50

Send names and money order or check (no C. O. D.'s) to
KIRK'S EVERGREENS, Dept. 4, Tacoma, Washington
America's largest shipper of Christmas Trees and Florists' Greens

gift among many!
TIES OF CHINESE SOO CHOW BROCADE

Just conservative enough . . . and wonderfully rich looking! Chinese Soo Chow brocade, woven with artistic scenic designs. Backgrounds of blue, red, green, black, gold, navy or maroon. $5.
This is just one sample from our huge and knowing collection of "the ties men prefer"! Do come see them!

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one of many new Junoesque styles designed to enhance . . . black suede, black or white satin with grosgrain bow . . . 24.95. On mail orders add 25¢ for handling.

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The ANSWER to—"Where shall he put his ties." Keeps them neat, easy to select. Sturdy transparent hangers hold ties securely and move freely on chrome bar. Mahogany plastic back 15" long. Simply install with 2 screws.

$3.50 postpaid
For 30 ties
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when it comes to pleasing him. So let us assist you with this handsome tortoise inspired desk or table lighter. This lighter is encased in a smartly masculine heavy plexiglas holder which looks like rich dark tortoise shell. Monogram in 2 or 3 letters, hand done in gold. $11 postpaid. The king size shoe horn, to match, 13¼" long, is also monogrammed at $2.75 postpaid.
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Spells YOUR NAME in full . . .
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400 Madison Ave., Corner 48th St., New York, N. Y.

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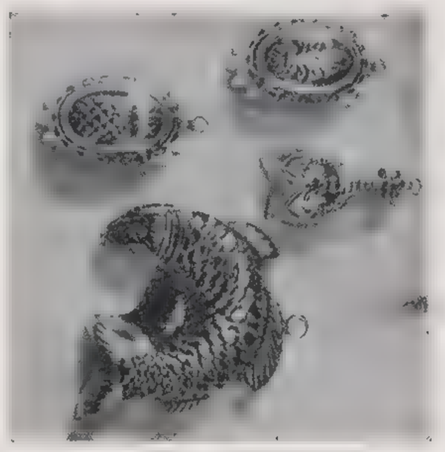
SIDE-SWEPT TURBAN, ending in a flip of scarf, to wear across a shoulder or tucked into the neckline of a suit. Made of wool jersey in two autumn tones, rust-red, deep forest green, or other combinations. To order from Helen Adams, 21 East 55th Street, New York City.

MATCHES which have a second function. These serve as place cards, come in white with a silver- or gold-printed box for name. $2.50 a drum of fifty, postpaid. Winnie Kidder, 180 Milk St., Boston 9, Massachusetts.

COPPER MOULDS—for aspics, egg timbales, Bavarian creams. The small: a Fleur-de-lis, a lobster, a pineapple; $3.25 each. The large curved fish, $5.95. All postpaid. From Afco Products, Lexington 73, Massachusetts.



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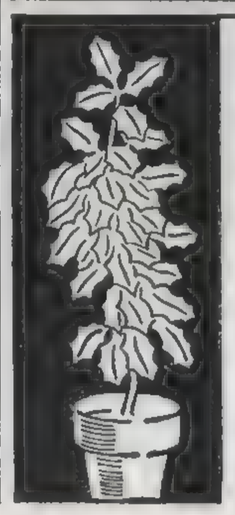

Holly for your Christmas
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Evergreen English Holly . . . jewel of festal greens, comes sparkling fresh from our Oregon farms to you.
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Hound

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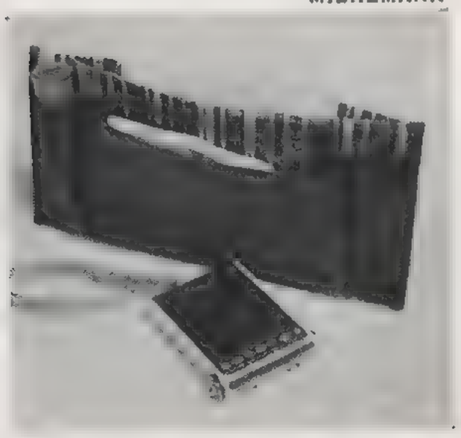

TO REGULATE a purse, an envelope made of black rayon taffeta, and Roman-striped grosgrain; compartmented to hold all. 8½ inches by 3½; $1.75 postpaid. In-a-Purse Co., 4023 Cottage Grove Ave., Des Moines, Iowa.

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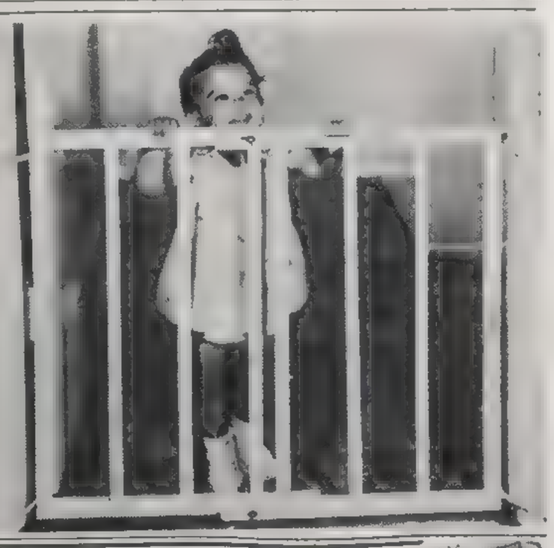

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U.S. Post Office approved individual mailing envelopes included, no charge.

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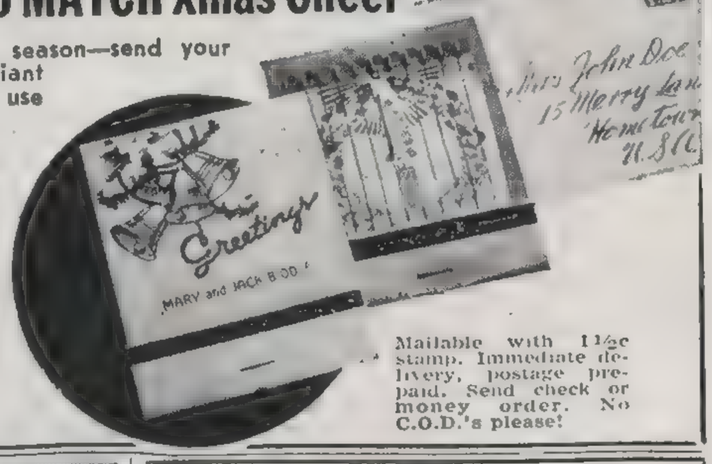

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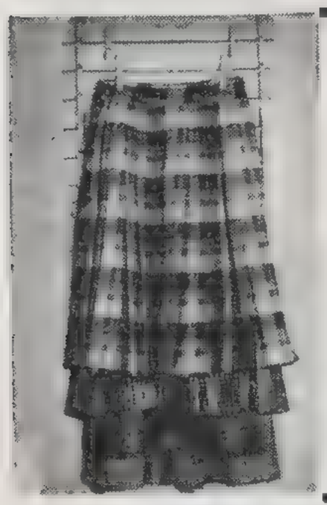

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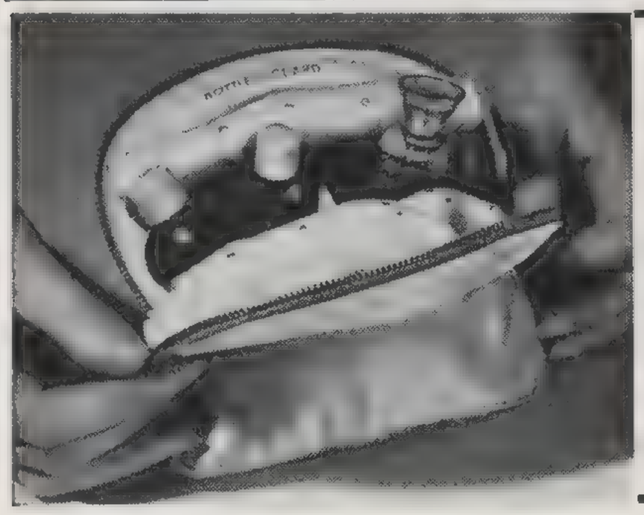

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Give something from Sweden . . . distinctive, distinguished and very practical. You'll simply adore these delightful handcrafted accessories.

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SWEATERS
100% wool

in hunter green, royal blue, cherry, yellow, country cream, pink, heaven blue, white and black.

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Imported from England—fine British wool. All sizes in black, brown, dark green, beige, navy, gray, scarlet, royal blue and white.

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Plus Tax

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YOU can be LOVELIER!
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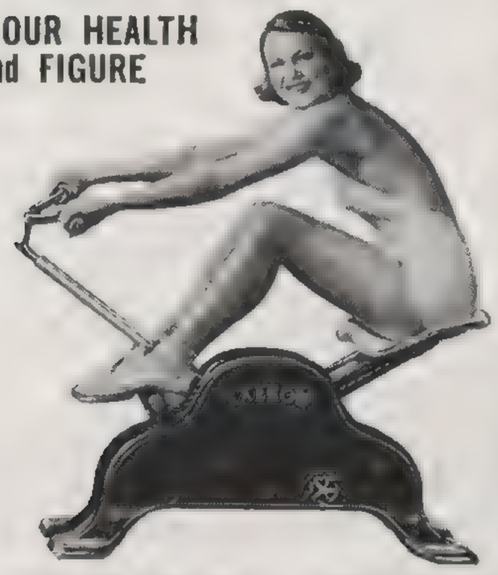
For YOUR HEALTH and FIGURE



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With her own monogram, $2.50 extra. Platform scuffs to match $5.00

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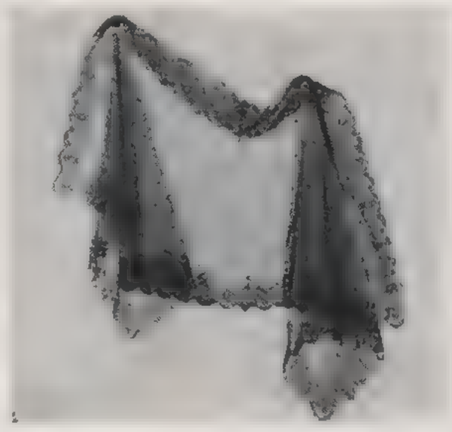
Shop

FOR EVENING, a special evening, brocade complements for your handbag. Compact and case which holds twelve cigarettes, regular size; $3.75 each, and postpaid. From Dover Briars, 1470 Prospect Place, Brooklyn, New York.



EVENING CAVIAR. A stole of imported black lace, 60 inches long, to wrap, to circle bared shoulders, after dark. By Bloch Frères; and you can find it at Hattie Carnegie, 42 East 49th Street, New York City. The price—$25.

CHRISTMAS GIFT SUGGESTIONS

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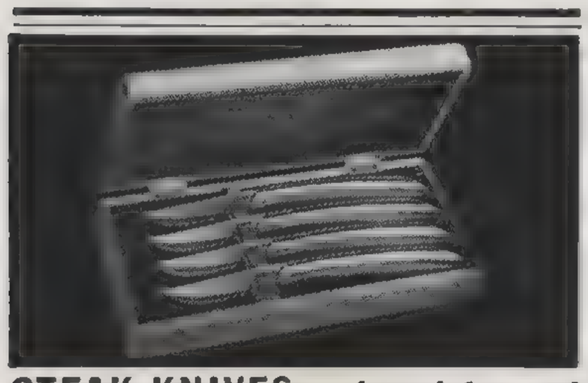
LIZA'S GIFT SHOP New Market, Virginia



STEAK KNIVES...*hand-forged*
by Murphy of Oregon

There could be no greater compliment to a holiday table than distinctive Murphy steak knives! Hand-forged from high speed tungsten steel, these perfectly balanced blades will keep their razor-sharp edge for generations of holiday dinners. Each knife is hand-ground, hand-polished, hand-honed. Beautiful simplicity marks the design. Handsomely packaged in Western style hardwood case. Makes an impressive Christmas or wedding present. Order direct. Send gift list.

4 BLADE STEAK KNIFE SET $16.00
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Please ship as directed on attached sheet.
☐ 4 Blade Steak Knife Sets @ . . . $16.00
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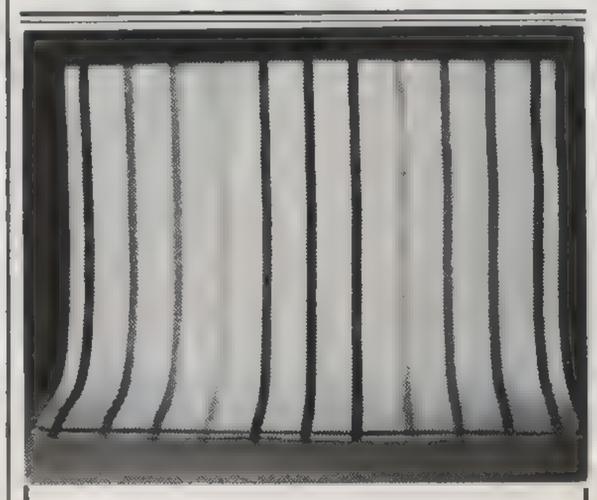

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Order by Mail!

MUSICAL CIGARETTE LIGHTER

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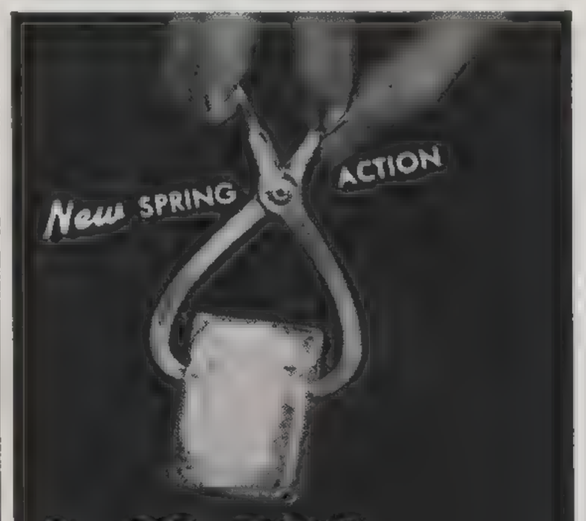

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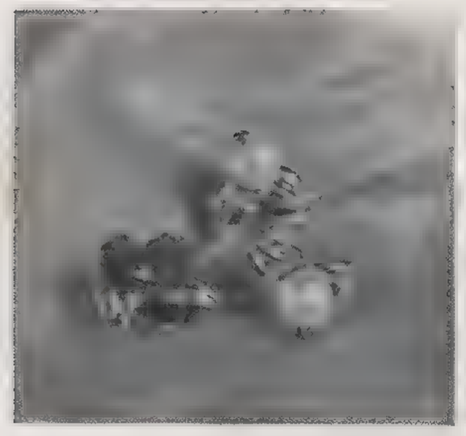

REAL JEWELS which screw into fabric, leave only minute holes. Gold leaves with semi-precious stones or cultured pearls rising from them. Called "Forbidden Fruit," you can find them at Lord & Taylor, $32.50 each, plus tax.

MIEHLMANN

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FAO SCHWARZ NEW YORK BOSTON ARDMORE

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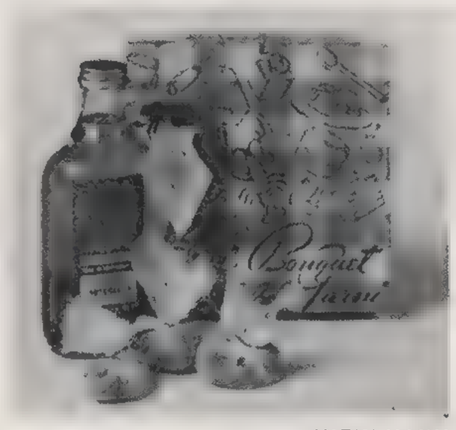

MIEHLMANN

STERLING SILVER is more often than not a treasured possession, and generally a time-consuming one to care for; particularly heirloom tea services, antique vases. One good, sure, and quick way Shop Hound finds of removing tarnish (with a minimum of effort) comes in the form of a Jewelers Electroplate. How to use it? In brief, place silver and Electroplate in water, leave for a few minutes and polish to dryness. All very simple and efficient. Find the Electroplate at Matthew Slote, 475 Fifth Ave., New York. The price: $1 each postpaid, and each one lasts for a long, long while.

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evening dress that doubles as a dinner gown. In soft clinging
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Turkish tile, green, royal, aqua, black, peony and white.
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VOGUE

incorporating Vanity Fair

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RAWLINGS

COVER: *For a man's eye (there could be a gleam in it): a woman who looks as if she would neither simper nor whistle for her own taxi. For a woman's eye: a Hollander-dyed Russian broadtail scarf, edged by natural wild mink; chiffon turban; suède gloves; jewelled compact. Scarf, hat, made to order; gloves, $10; all at Jay Thorpe. Compact, Verdura. "Talisman" lipstick, Charles of the Ritz.*

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1 stripe if you're small 2 stripes if you're medium 3 stripes if you're tall

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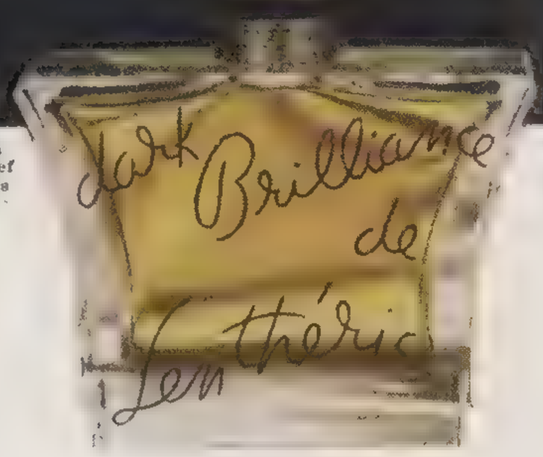

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dark Brilliance
de Lenthéric

Languid splendour set to fragrance

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VOGUE'S *eye view of fashion in a man's eye*

7

"I met a wonderful girl last night." "You did? What was she wearing?" *(And here Vogue publishes verbatim reports as made by several men.)* "Well, her hair was all little curls and her ears showed, and she had on the longest pair of earrings you ever saw."—"Black, thank God."—"Spike heels that showed her ankles. I'm a leg-man, myself."—"She was wearing a flowery perfume, Guerlain's 'Rue de la Paix.' I know, because I asked."*(Mmmm, about as floral as black satin.)* "A low neckline, off the shoulders, with long sleeves or long gloves. I don't like more than one spot of bareness at a time."—"She put on little black boots to wear in the rain."—"A big skirt of something that made a noise."—"A leopard skirt, slinky and terrific."—"A very feminine transparent blouse, but not so transparent that all her paraphernalia showed."—"One bracelet on her wrist—it wasn't a clanker, which was all right with me."—"A small little hat that fit her head."—"A collar that went up into a wing at the back."—"Nice sleeves, her arms looked graceful. Those stiff shoulders make the arms gawky."—"Dark stockings."—"A long, long fur thing that wrapped around and around."—"Some white gloves."—"She looked gay and dignified. I like a woman who looks as though she loves her dress."

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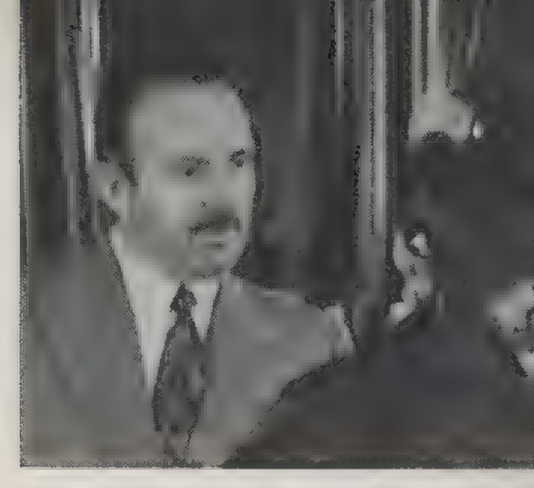
As to whose eyes—and they're all eyes you've seen before—guess, then turn to page 189 for the correct answers.



ROBERT RUARK SAYS:
(New York World-Telegram columnist)

"Now that is a good dress. She doesn't look as if she was dressed for a character part. It's not conspicuous. Men embarrass easily. This dress isn't embarrassing. It's a nice colour, nice length, sticks close where it should and that rose is all right. Doesn't look like a costume for a Mrs. Bones, with everything too tight, too short, too long, or too loud. Sure I like high heels. I don't recognize any other kind. Special dislikes? Ballet slippers. Dresses that look like ambulating hay ricks, or mummy swaddlings. That caved-in-chest stance. Those hats . . . cloches? I guess so. Too long daytime clothes. Arm-loads of jewellery."

FASHIONS FOR A MAN'S EYE

. . . *we hope*

On these, and the next six pages are fashions we think are romantic, beautiful. But as the point of this issue is "Will a *man* like them?" we went to four acidulous young columnists, who were part of the male rebellion against the new-born new look a year and a half ago; showed them the dresses, invited them to say exactly what they wanted to about them, pro or con. They did. We report their reactions faithfully. (You'll find our own ideas, too.) *Opposite:* The dress submitted to Mr. Ruark. *We* chose it for the shadowy, asymmetrical neckline, close bodice, lightly flared ankle-length skirt. Rémond Holland's navy-blue rayon taffeta. By Larry Aldrich. About $75. Bendel's Young-Timers; I. Magnin; Frost Bros.; Garfinckel's. For a romantic plus, we tucked in a rose where a rose looks its prettiest.

RAWLINGS

JOHN McCLAIN SAYS:
(New York Evening Sun columnist)

"I don't like that dress too much. I like narrow skirts, and I like them long. The colour is all right. I like dark or pastel colours. Nothing in between. Red, for instance, embarrasses me. I like off-the-shoulder more than strapless, I guess. Yes, I like fans and gloves and real flowers. I like jewellery, too, if it looks real. I like those slippers. Cross straps are nice, if the ankles are nice. And hers are. Special dislikes: ballet slippers; hip padding—hides one of the best lines of the feminine figure. Those steel-construction things, you know. . . . And I wish every last one of the Vogue models weighed a good ten pounds more."

FASHIONS FOR A MAN'S EYE, *continued.* We chose the dress (sorry, Mr. McClain) because it *is* strapless, softly so, and because, played with an ankle-length skirt, it's markedly a this-year-thing. Influencing our choice: the colour, navy blue; the textures, lace and taffeta (rayon); the bolero, which gives it the time of day (5:00 or 8:00), and doubles its usefulness. By Larry Aldrich. $90. Bergdorf Goodman; Himelhoch's; Carson Pirie Scott; Hutzler's.

RAWLINGS

"I like the evening dress. I like off-shoulder necklines, full skirts (the kind that twirl). The suit is all right, but I'd like it just as well without that shelf . . . better. I guess I like American designers. The one collection I was dragged to in Paris was embarrassing. Things like paper bags jutting out in ridiculous places. I thought the idea of dressing was to extol the feminine figure. And I'd like to see more skin. Shorter sleeves, daytime skirts, lower necks at night. Special dislikes? Those ballet slippers. Underwear that shows."

BOB CONSIDINE SAYS:
(New York Journal-American columnist)

FASHIONS FOR A MAN'S EYE, *continued.* Both are from the French. Evening dress, *opposite,* a copy of Balenciaga's great success (nice eye, Mr. Considine). In black rayon chiffon. By Joseph Halpert. $145. Lord & Taylor; Hudson's; Wm. H. Block; A. Harris. Newton Elkin opera pumps, Lord & Taylor. *Above:* copy of Dior's shelf-back suit in Tuller navy-blue taffeta. By Mollie Parnis. $110. Bergdorf Goodman; Neiman-Marcus; I. Magnin; The Blum Store. Aris gloves, $6. Bergdorf Goodman. Jewels, Van Cleef & Arpels.

RAWLINGS

DÉCOR ON PAGES 110-117 BY ROBSJOHN GIBBINGS

ED SULLIVAN SAYS:
(New York Daily News columnist)

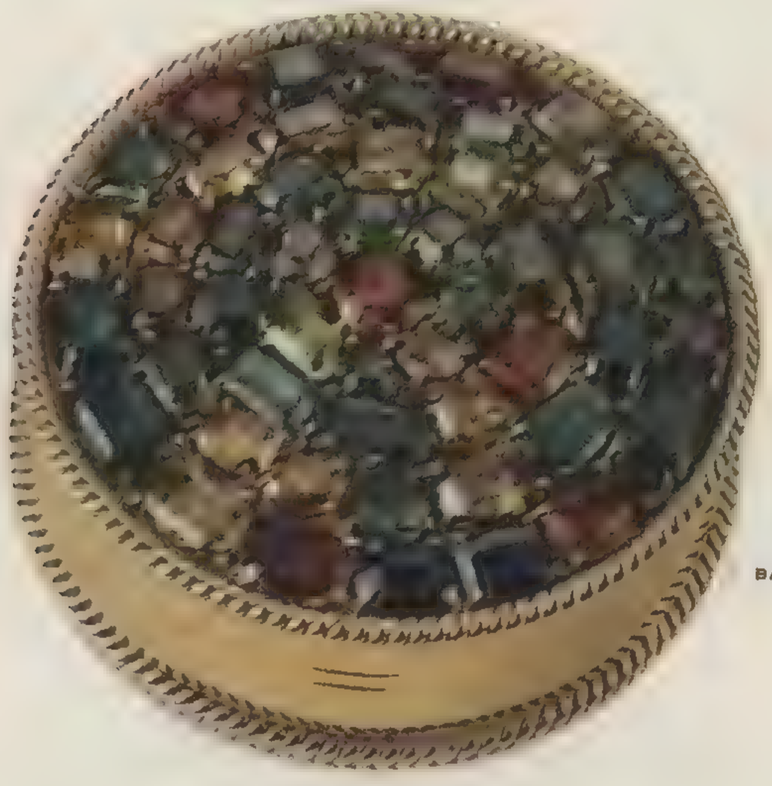
"I like both these dresses. The blue one best, because I like blue best. And I like halter-tops. They show off a good back. Yes, I like off-the-shoulder necklines too, and big, long *skirts. Little waists. But I don't see anything particularly 'new' about either of these. They just look good. I like high heels, long gloves, and jewellery if it isn't too big or gaudy. No, I don't care if it's real or not. Special dislikes? Those ballet slippers. Fans. Hats with evening clothes."*

FASHIONS FOR A MAN'S EYE, *continued.* We chose the dress above for its neckline: wide and deep, terminal point, a rose. For the twice-blackness of taffeta and chiffon. Designed by Lépolé. Salon de Couture, Bonwit Teller. *Right:* We picked this metallic moire ball dress for its sweeping skirt, adhering bodice, its multiple shades of blue, a colour men are rumoured to like best. By Adrian, Gunther.

RAWLINGS

Mrs. Evander B. Schley's
creamy gold compact, the centre
heaped with the deep glow of amethysts
and studded sapphire hearts.
Made for her by Schlumberger.

Mrs. T. Markoe Robertson's
jewelled box, the top a blazing mélange
of emeralds, topazes, rubies.
Made for her by Verdura.



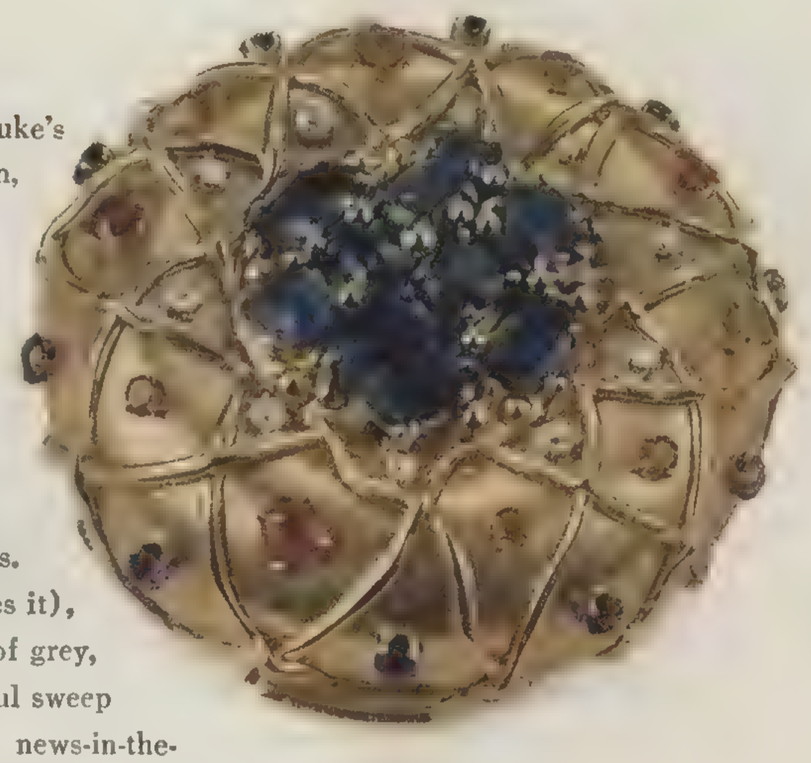
BAKER

The jewel is a box

It might be the only jewel worn with a "grand evening" costume (such as the one opposite)—a cunningly contrived, densely jewelled compact, little and lavish, and as elegant a personal treasure as a woman can own today.

On this page, shown in actual size, three box-jewels, made by contemporary Cellinis for three distinguished ladies.

Mrs. Angier Biddle Duke's
compact, like a Midas pincushion,
pierced with sapphires, rubies, diamonds.
Made for her by Schlumberger.



Opposite: As a man sees it, a woman, serenely lovely, with pale, perfect shoulders and arms. As a woman sees it (she knows what does it), a strapless dress, the décolletage cuffed; in two tones of grey, grey velvet, grey taffeta; the skirt a graceful sweep (the draped pannier is Balenciaga's news-in-the-evening). I. Magnin. Milkmaid's "Red Bud" lipstick.

COFFIN

The Venetian idea

Themes drawn from the Venice of the doges—and its almost legend-splendour—have been coming-fashions for months. (Remember the doge's coat of mink shown in Vogue, August 1?) Here, two more ideas in that rich vein. HATTIE CARNEGIE designs, *above*, a new approach to the dinner-theatre scene. Scarlet velvet ankle-length dress worn with a span of Venetian ideas: a heavy looping of fake pearls with a glittering pendant; a square-set, pointed velvet hat; a jacket whose collar arches out, away from the shoulders. Made to order. ADRIAN draws upon the sweeping lines of a doge's coat, *opposite*, for one of the most spectacular of the new evening coats almost too beautiful to take off. Heavy Rémond-Holland satin in shades of mauve-to-purple with a trailing mauve cape, a fawning collar. Designed for a ball dress of the same satin. Gunther; City of Paris.

HORST

COFFIN

Ermine pelisse

Opposite: Silhouette news, the pelisse—long, loose, easy wrap, here in Russian ermine. Poured closely over the shoulder blades, spread concentrically toward the hem, with not a smidge of padding in the sweetly down-curved shoulders. Worn over a dress whose bell-shape is as crinoline. Coat by Maximilian; also, I. Magnin; Holt Renfrew, Canada.

Empire coiffure

Above: Silhouette news from Paris—a new, another, short cut—hair brushed forward on the cheeks and forehead from a single point: the true crown. Photographed here, Miss Jane Hutchinson, who has just completed six months in Paris as the 1944 winner of Vogue's annual Prix de Paris. Her coiffure: an Empire idea by Michel of Helena Rubinstein.

HORST

MRS. THOMAS E. DEWEY

Wife of the Republican Presidential Candidate

Youth and beauty and grace of mind and spirit—these are assets she would bring to the White House. During the Dewey campaign, Mrs. Dewey made no speeches but came forward, smiling, to be introduced to the crowds. She is a decorative addition to the public scene, but she is also an extraordinary and efficient aide behind the scenes. She sees herself as a provider of a quiet background for her high-powered husband; saves time for him by covering the newspapers, the magazines, the radio, making news digests and reports for him, giving him a running conversational commentary on relevant material. She has, as most of the public knows, a special interest in music; is a practicing mother for two young sons; has a sure hand in decorating. While in Albany, she has remodelled and redecorated the Currier and Ives Governor's Mansion, giving it an open, inviting red-and-olive-green-and-white look, with many mirrors, which she likes especially to use in decorating. She has been on the board of the Hamilton School—an exciting experiment in education, which created a boarding-school home in farm atmosphere. Like most women of good will, she has done hospital work, has served on various charity committees, before the pressure of official life absorbed her time. Mrs. Dewey is like a small, precise pearl, has an easy, rather gay manner, an easy, very pretty smile. But behind these exterior attractions there is an astute, humourous, and perceptive woman with a special kind of dignity.

HORST

CLOTHES AND THE STARS

"What do I wear and how many changes?" is a sound question for an actress to ask

BY LEONORA CORBETT

EMLYN WILLIAMS—famous for his play, *Night Must Fall;* famous for his performance in *The Winslow Boy;* famous for his direction of et cetera—and I were once working on a movie together, and during the tedious waits between "takes" he would pound away busily at his typewriter. He was working on a new play; not unnaturally, I assumed that the play was being written for me. I was quiet and happy, except for a few helpful suggestions.

"Now, in the second act, Emlyn," I would say, "I think I'll wear *white,* and come in on a piebald horse, because piebald horses are very lucky, at least, they're very lucky if you see their behinds first—and they'd be sure to come on backsides first, because you know what animals are on the stage."

And, "Darling, did I ever tell you the time a tiny dog—but the *tiniest* dog—quite ruined Noel's wonderful..."

"Yes, dear, you did, and thank you," Emlyn would interrupt, and I would take the hint. After all, no one knows just where the Gettysburg Address got written.

Three days later, Mr. Williams finished his play. It was *The Corn Is Green,* and there wasn't so much as a pit pony in it, far less a part for me. But from then on, the rumour got started (and I can well see who started it) that almost the first question I'd ask when confronted with a new script would be, "What do I wear, how many changes?"

(Only once did George Bernard Shaw forestall me. We were discussing *Too True to be Good,* and as I opened my mouth on the old formula, he wisely said, "In the second act, you're dressed as a native and leap about the rocks." I signed immediately. Who could ask for anything more? A sarong—and Shaw.)

Perhaps at first the question sounds frivolous and idiotic, but it is the opposite. I am no First Lady of the stage. Indeed, if any, my ambition is to become the last one. But what springs first to my mind is not always as light as it sounds. When we were discussing the musical comedy, *Park Avenue,* I said, "And how many times do I change, George?" "Twice," said George. "Goodbye, Mr. Kaufman," I said, anxious not to waste his time; but finally, I wore four delicious and amusing creations by Mainbocher. So it is now "Hello, Mr. Kaufman," and "How do you do, George?" and "How is your daughter's new baby?"

To me, every night is a First Night—every audience a new world to conquer. It is warfare, delicate, subtle, but definite warfare, and the actor must win, and must do all he knows to win. The audience has paid to see the play, to see you, the you that isn't you. They've come with their worries and their wives, with their troubles and their girl friends, their problems and their children.

Maybe it's raining outside; maybe dinner wasn't quite right; maybe they're tired after a long day, or they've had a row with the dreamboat sitting next to them—a thousand and one things an actor has to contend with that are not in the script. He has to make them forget themselves, to relax and become receptive to the story he has to tell.

Let's borrow military phrases and call this first stage the War of Nerves, and then later, having (we hope) successfully won that first encounter, the actor must close in for the kill. He must enchant, amuse, excite, attract. He must possess and dominate his audience for the evening. For this, he needs enormous equipment. Brave hearts are not enough. You need beautiful armour for this all-important conflict. You need, in fact, clothes.

Few people realize that a beautiful dress in real life can look like a rag on the stage. The gentle, floating material can become cheap and tiresome under the lights. Every piece of fabric, every line, every button, bow, or frill, has to be dramatized. The designer is asked not only to create a dress, he is asked to create a mood... a mood that not only fits the character but must make that character become clear to many people in many walks of life.

First, the stage designer reads the script. He finds out what his clothes are going to do. In a musical comedy, he will find out whether the dance is one of curtsies or high kicks; whether the exits are upstage or downstage; whether the song to be sung is so sophisticated that a soft dress is needed to make it more acceptable. He will, in fact, have to use quite a different brainbox than the one he uses to design his custom-made collections.

A good example of this little story is the ghostly *Blithe Spirit* costume. Mr. Mainbocher had very definite ideas that the dress should be of heavy clinging material, so that the effect would be more goddess than ghost. I didn't share his opinion, and caused an almighty rumpus in my longing for drifting chiffon. Mr. Jack Wilson, the producer, suddenly and violently, after a long siege, gave in. "All right," he said, "I've ordered you one in chiffon. Please have your fitting next week end."

Enchanted, I took the long trip to town. I was as excited and triumphant as a débutante. But before the dress was half over my head, I knew that I had made a great and expensive mistake. The dress looked floppy, fussy, and foolish. In shame, I bustled back to Boston, leaving for Main a short confession:

"Dear Main: I have indigestion from eating humble pie. Kisses.

Corbett."

In *Park Avenue*, Mr. Mainbocher again showed his skill in presenting my figure to its best advantage. Not all at once, but through three dresses until the glorious fourth which climaxed his conception. The first, a plain white dress, was designed with tiny sleeves to show my arms. The next, a scarlet patio-pyjama outfit, revealed, at unexpected moments, my legs. The pink lace crinoline was voluminous in skirt, but scanty in bodice; and the final silver lamé evening dress was a worldly version of the ethereal *Blithe Spirit* dress.

The costumes were deliberately and skillfully planned, and while his customers had many of them copied, they all had to be modified. Another example of Life versus Theatre.

Peter Russell, an English designer, once thought of a clever trick of keeping each costume in complete relation to the other. I was playing opposite Owen Nares, in *Delicate Question*, and the part was a woman slightly older than myself, and he thought this harmony would help me characterize.

The woman was rich, but her life was simple, and the fact that there was such continuity in the clothes gave an effect of age and stability. Each dress was of a different colour and material, but the design was almost the same. This was a completely opposite technique to Mr. Mainbocher's. Both were successful because the problems they had to tackle were quite different.

Even lingerie has to fit the character, and how grateful I was, when one night my slip became unfastened, that only a cascade of lace fell to the floor amid rousing cheers of "Take it off, babe, take it off!"

JUST as one carefully fixes on an inch of eyelash, so one must subtly increase every detail of one's dress on the stage. A slightly buckled hemline can be hidden at a cocktail party between three Martinis and two Manhattans, but on the stage it is an unforgivable defect.

In period plays, the actress is very much helped by her costumes. Voluminous panniers, boned bodices, or simple rags and tatters help the actress and immediately set the audience at ease as to who and what she is. In a crinoline of pink satin, with pale curls piled high, one doesn't need a college education to breathe "Heroine."

But it's not so easy in a modern dress to suggest that you have poisoned one husband, stabbed a second, and there is a third coming up (or do we mean going down?). These modern clothes are far more difficult, and the designer's art is most necessary. Very seldom do I have stage clothes repeated in my life—and even when I do, I never feel they quite belong to me. They retain a slight hangover of someone else.

Clothes to rehearse in are another problem. I feel all the pangs of childbirth with a new production—and like an expectant mother, never wish to see the frocks again once the baby is successfully delivered. I can not, like many actresses, pop in a little late from lunch, with my regimented mink still wrapped around me and my Tatiana du Plessix chapeau still rampant, and hope to do good work.

I like to change into slacks, or a Mother Hubbard, or anything anonymous —anything without memories. And the sooner the powder comes off my nose the better. Then when the dress rehearsal comes at last, I can slip into my clothes fresh and full of fight.

If I could give in one sentence the difference of approach between stage clothes and real-life ones, I would say that in real life, whenever you see what you like, buy it—because there is always room in your closet for a good dress to wait until the right occasion comes along; but for the stage, never make a snap judgment. There is no time like the future.

LEONORA CORBETT

A Cecil Beaton drawing of the tall, witty British actress who was the star of *Blithe Spirit* and of *Park Avenue*. She often says better lines than the playwrights give her; has written a comedy for herself, calls it *Love in a Looking Glass*.

Joseph Bourdreaux, the boy, poling his way in the bayous

2 MOVIES: AMERICAN DOCUMENT

FLAHERTY'S "LOUISIANA STORY" is a poetic exercise in projecting the unreality of the real in contrast to the reality of the unreal in Jean-Paul Sartre's *The Chips Are Down.* To his documentary of a boy living on a Louisiana bayou, poling his boat through the sunny, swampy waters, Robert Flaherty has added the crew of a Humble Oil derrick. For the story is that of the meshing of back-country life and superstition with oil drilling. (The oil company paid the expenses.) Photographically, the film has freshness, the faces are those of amateurs; young Bourdreaux, the boy, has a face as transparent as water in emotion; Lionel Le Blanc, as the father, has a noble, lived-in look, is a master amateur. Two of the scenes are far more exciting than any gangster massacre; the fight of the boy with an alligator has the shiver of the classic cobra-mongoose match; the moments when the oil well blows its top have their own mechanical ferocity. Underlying all this is Virgil Thomson's score, a triumph of movie music. The movie's only major defect is that sometimes the deer, the birds, the raccoon, are too picturesque, as if they had been influenced in stance by seeing too many Disney movies.

The square where the dead of centuries walk and gossip, passing invisible among the living—the dead walk more slowly

...FRENCH PHILOSOPHY

SARTRE'S "THE CHIPS ARE DOWN" is a curious and thoroughly cerebral movie, an exercise in presenting the reality of the unreal. The unreal in this case being the love story of two people, a rich woman and a revolutionary workman, who fall in love after death. (The movie is taken from Jean-Paul Sartre's novel, *Les jeux sont faits*, the phrase the croupiers use when bets can no longer be put down.) Like the author's *No Exit*, this new film shows again his intense, and pessimistic, concern with what happens after life. In this fable the young couple (the man, played by Marcel Pagliero, is worn, tired, looks like no clean-limbed American star) arrive almost together at the great square where the dead of centuries, in the clothes they died in, walk and gossip and even do a bit of chasing. There, by a strange Sartre rule known as Paragraph 140, they have a reprieve to life if in life they can remain together for twenty-four hours. But on earth they find that "only the dead are free." Somehow this harshly photographed, strange film is believable. Like Thomson's score for *Louisiana Story*, Georges Auric's music is relaxed, without great crashing effects—to be heard rather than felt.

RUSSEL CROUSE AND HOWARD LINDSAY: THEY WROTE IT

DOUBLE COLLABORATION

For more than twelve years, this trio have been double collaborators, working in the Elysian field of the Day family adventures of home. First they did *Life With Father,* holder of the world's record for the longest run of any play in the American theatre. Now they have *Life With Mother.* (Both plays are based on the delicate, finely brushed stories of Clarence Day, junior, those memories of his own father and mother.) In this new play, Russel Crouse and Howard Lindsay have continued their neatly mitered corners, their solid craftsmanship. The cement in this double collaboration is Howard Lindsay, who acts with Dorothy Stickney, his wife, and writes with Russel Crouse. A rather austere, shy man offstage, Lindsay hides the brilliance shown in his technique as the autocratic Father Day. Crouse, on the other hand, is a gay, small man, usually as disordered as an exploded firecracker. When he turned from reporting to press-agentry for the Theatre Guild, years ago, he kept his desk top covered with a cold stew of clippings, letters, photographs of the Lunts, which he could find at will, instantly. Together they wrote the musical comedy *Anything Goes* (their first success) and the comedy *State of the Union,* the Pulitzer Prize winner of 1946.

PENN

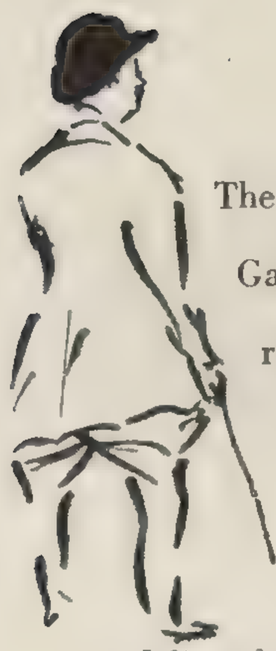
DOROTHY STICKNEY AND HOWARD LINDSAY: THEY PLAY IT

FOR "LIFE WITH MOTHER"

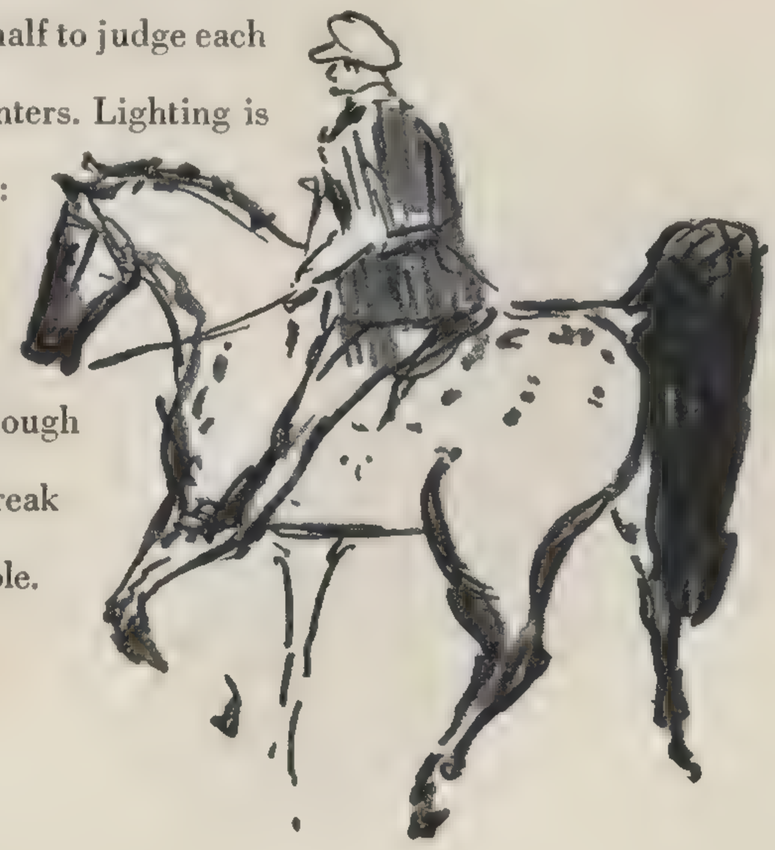
Ever since the fall of 1939, Howard Lindsay and Dorothy Stickney have been Father and Mother Day in the public mind. Gertrude Stein once told the students of Oxford, "Everything is the same, everything is different." So it is with *Life With Mother.* For Mother is the same, apparently domitable, still shrewd, still logical from a lunatic premise, still endearing. In the long years of public life as Mother Day, Miss Stickney has deepened the rôle, worked it over until it has the most superb flakiness. (Few audiences remember the raucousness of her performance as the tart in *Front Page.*) Of the three collaborators, only Howard Lindsay swivels from writer to actor, makes the change seem easy without being virtuoso. Actually it is virtuoso. For as the author, he criticises his acting, as the actor he sees where the author must change a line to fit the mouth. Now, once more, Mr. Lindsay and Miss Stickney are in the Day living room, where the pink dove is still on the wing, the Venetian gondola still has Cupid rowing. (Steward Chaney designed the original set for *Life With Father*, used once again in *Life With Mother*; Donald Oenslager designed additional new sets. Like the sets and the cast, the collaboration of this trio has left them different, but the same.

NEW YORK'S HORSE SHOW

Double extravaganza—
the cast, the audience, as seen by Vertès



The Ziegfeld Follies of the horse world is the National Horse Show at Madison Square Garden. Started sixty-five years ago in a Harlem railroad barn. it continues as the robin of New York's winter season. It is also a major theatrical production. Its split-second timing is the result of experience (rehearsals are not possible) which shows, for instance, that it averages one minute and a half to judge each horse in the open jumping class, a trifle longer for hunters. Lighting is as delicately adjusted as for a fading star, but for different reasons: even the slightest glare can cause accidents. One year, the reflected shimmer of a sequin jacket in the audience was responsible for four falls before the wearer was asked to hide her light. Although the big show costs some $250,000, it usually manages to break even, sells tickets for its sixteen-performance run to 120,000 people.



Opposite: Full stage at the National Horse Show.

NEW YORK'S HORSE SHOW

continued

Critics on the rail

Junior hunter at the in-gate

In the boxes, watching International Jumpers

Crisply elegant, the harness class

Opposite: On stage and in the ring

Vertès

FRANCES MCLAUGHLIN

MRS. WILLIAM PHELPS in her hunting apron

Dog-grooming apron: leather-bound khaki

Gardening apron: webbed, brass-buckled canvas

Dog-grooming apron: shed-proof, washable

Fishing apron: turquoise and green canvas

New country aprons... worn by the designer

The same famed Phelpses whose leather bags and belts were, a few years ago, the way of almost *all* bags and belts have gone to live and work in the Amish farm country. For that life—a typical, serious, deep-country life—Mrs. Phelps has quietly revolutionized her wardrobe, worked out a scheme that is wholly new, that any country-living woman might make her own. She owns—you see them here—a string of aprons which she wears over the unimprovable country basic: long pants. But long pants which could become more attractive to women by the simple fact *of* the skirt-shaped apron. As to the kinds of aprons, there are many; each one is specific. There is a splash-proof fishing apron with a place for a fly box. A shooting apron with a flick of the hunter's traditional red; two bellows pockets for cartridges, etceteras. The list extends to the garden, the kennels. Includes a golf apron that looks like a slim leather skirt.

Clare Potter dresses Clare Potter

Clare Potter is fair-skinned, has young grey hair, a collection of Dalmatians, a turkey farm, and a brilliant and earned reputation as a designer. She lives (in Nyack, New York, where these pictures were taken) the kind of life for which she designs, most successfully, clothes not of the city or of the country, but with an affinity for both, clothes with a trick of looking equally well at resorts, polo games, in town. Here, she wears costumes from her recent collection. She chose them for their talented way with grey hair; their points (Clare Potter points): they never play to the gallery, have an unobtrusive excellence of line that stars the woman, not the costume (it's what a man means when he says "How well you look!"). *Left, above:* A grey (with fresh skin, grey hair, a *very* bright idea) worsted jersey gown. $110. Henri Bendel; Garfinckel's. *Right, above:* For town-shopping, country-visiting, she wears a steel-grey wool jersey dress with a Chinese neckline. About $75. Bergdorf Goodman; Ransohoffs. The accents—red calf hip bag and belt, $45 plus tax, at Phelps Associates. *Opposite page:* She is at her best in active sports clothes, often wears knitted things such as this white wool cardigan, red wool vest (both hand-knitted), with pedal-pushers of grey wool flannel. About $110. Bonwit Teller; L. S. Ayres; Garfinckel's.

BALKIN

PRETTY CLARE POTTER AND HER THREE HANDSOME DALMATIANS

THE ART OF WALLPAPER

Fresh ways to use it—

Decorators' ideas: new and new again

Come to think of it, wallpaper is as uninhibited in its decorative and architectural possibilities as frescoes and murals have been. The idea of wallpaper doubling as art is a logical outgrowth from walls painted by great artists. (Examples: Tiepolo, Michelangelo, Veronese, et al.) And now, and new, Mural-Scrolls on canvas (like the Matta on the opposite page) are a new link between wallpapers as art—and art. Mural-Scrolls also remind suddenly of the decorative flexibility of wallpaper, used imaginatively. Witness, for instance, the following ways.

The return of the over-door panel has been worked out with fine effect in old French wallpapers, by Nancy McClelland. In one case, paper in blues, pinks, and faded reds on parchment was framed in a frieze of grey and white paper moulding on violet ground—copied from the Empress Josephine's room at "Malmaison." These over-doors are mounted in a room with pale peach walls. Nancy McClelland also uses, as over-mantels, the papered boards used as fire screens in eighteenth-century France. These hand-blocked Italianate park scenes, or Louis XIV court scenes, are some of the best wallpaper art of the period. She is thoroughly and successfully taken with the idea of wallpaper used for architectural illusions; often uses wallpaper mouldings at the top of a room and *trompe-l'œil* paper with the look of carving on the ceiling. In a room with pale pink walls, grey and white chintz, the bright panels look like paintings. Motifs from old hat boxes, having the quality of primitives, framed in black and gold in an early American attitude, hang in her own country house.

Department of three-dimensional fantasy: Nancy McClelland's little foyer for the Architectural League exhibit in New York. The walls are papered with black, wire-line bird cages on an oyster-white ground. The ceiling is coated with paper fern leaves. From the ceiling on thin wires hang fat, fantastic, bright birds. The room is subtly, indirectly lighted, and the whole effect is that the little birds have just flown out of the cages.

Again, wallpaper as an over-mantel panel was used in the Philadelphia dining room of Mrs. Hubert J. Horan. Picking up the colours of a blue Chinese rug, Roger McClelland of Altman has used an old piece of French wallpaper, blooming with blue roses in a Baroque urn, set in soft blue panelled walls. The effect of the panel is doubled back by a huge convex mirror on the facing wall.

Gilbert Adrian, the fashion designer, and his wife, Janet Gaynor, have used old over-door panels as if they were pictures on either side of the *toile*-hung bed niche of their guest room. The panels in grey and white are Lydian, French pastoral scenes. They are still mounted above the original pieces of marbleized paper cut to the arch of the original doors. In their dining room, tall panels of paper with classic architectural shapes, in fine lines like steel engravings, are framed in bright coral gingham against pale pink walls.

The same sort of black-and-white, tall panel involving classic architectural designs was used by James Amster in Mrs. Warren Morse's New York house. In a living room two stories high, he has framed this panel in wide yellow paper mouldings. The same moulding, with the air of panelling, is used around the doors, around the top of the room, and around a mirror over the fireplace.

Papered window shades can be a remarkably handsome medium of decoration. In one room of a country house in Orange, Virginia, are three wall panels (old English Chinese-manner bird and flower scenes in brown and écru) and three window shades in the same pattern. To carry on the look of identical panels, the wall pieces are framed in the same manner as the windows.

In a dark-painted room, Reed & Stevenson have papered the window shades with Piranesi prints on white grounds, framed in French egg-and-dart paper mouldings. The drawn shades look like deep-set pictures.

Surprise performances: eighteenth-century English, Chinese-patterned paper on the headboards of beds in Mrs. William Wikoff Smith's Bryn Mawr house. The Venetian beds are painted off-white with a delicate frame of carving *painted* around the paper panels.

There is a whimsical wallpaper picture of a Louis XV hat, loaded with humming birds and butterflies, in the Charlotte, North Carolina, house of Mrs. Frank Dowd, junior. The picture, on a pale yellow ground, is framed in fruitwood, hangs against the French-blue walls of a French Provincial living room.

Wallpaper as a mural is used on the curving stairway wall of Mrs. Vanderbilt Webb's New York house. A marble balustrade wound with green leaves climbs the stairs; supports marble columns with Corinthian capitals. All this, pasted against a solid-coloured wall, builds an atmosphere of far spaces opening beyond.

Opposite: "Sun-Dice," a modern Mural-Scroll, the first of a new series designed by Matta, Matisse, Miró, and Calder for Katzenbach and Warren, to be reproduced on special canvas. Just as lithographs are designed with the lithographic stone in mind, so Mural-Scrolls are designed with the silk-screen process in mind. The Scrolls, printed on canvas, range from about four feet to nine feet in length, to be hung either in Chinese fashion or applied directly to a wall. This first one, "Sun-Dice," is the work of Matta Echaurren, an independent and original colourist, who was born in Chile of Spanish parents, was trained in France, is now painting in New York, where he has technical supervision over all these Mural-Scrolls. The Scrolls will be issued 100 to 200 in each edition, numbered and signed.

ACTUAL SIZE APPROXIMATELY 9 FEET BY 5 FEET

"SUN-DICE," A MODERN MURAL-SCROLL

PAINTED FOR REPRODUCTION ON CANVAS IN LIMITED EDITIONS

BY MATTA

IN THE DINING ROOM OF MR. AND MRS. ALBERT LASKER'S NEW YORK HOUSE

VINS DU PAYS (U.S.A.)

American wines—California to New York

BY TOM MARVEL

ALTHOUGH America has more species of wild grape vine than any other region in the world, American wine, practically speaking, means wine made from transplanted European vines, grown in California, where 90 per cent of all the wine in this country is produced. In California, after nearly a century of haphazard planting and wine-making, a few small regions of superlative wines are being developed, and the output is improving every year, although it is still true that the bulk of wine from American grapes is used in fortified wines such as sherries, ports, vermouths, muscatels.

American wine growers have long had the habit of regarding their wines as imitations of European vintages. They have tried to copy not so much the quality as the general character of wines bearing well-known names. This is a mistake. American wines have no need to rely on foreign labels, and most intelligent producers are beginning to realize it. The best American wines are soft yet fruity and sprightly; there is about them none of the flatness, the heavy "hot" quality of the mediocre. They are well-balanced and wonderfully clean in the mouth, the future "*grand vins*" of the U.S.A. Today, nearly without exception, the best wines carry on their labels the name of the grapes from which they are made, and this, if you know your grapes, can save you dollars and disappointments.

Wine is a product of nature with a certain amount of assistance from man. It is a farm crop, just as are apples, or wheat, or tobacco. Grapes grow best in certain regions suited to them, where skilled producers plant and nurture the best varieties. Fine wine, then, depends on (1) the skill and integrity of the winery; (2) the variety of grape used; (3) the geographical location of the vineyard. A nodding acquaintance with a few winery names, a few of the best wine regions, and a few of the best grape varieties, is all that is needed to steer you safely to the best wines America is bottling today.

First, as to grape variety, in red wine look for: Cabernet, Pinot Noir, Gamay, Grenache, Nebbiolo, Barbera, Zinfandel.

And for white wines: Riesling (also called Johannisberg Riesling), Pinot Chardonnay, Pinot Blanc, Traminer, Sylvaner, Folle Blanche, Chenin Blanc (also called White Pinot, but it is *not* the Pinot Blanc), Sauvignon Blanc, Semillon.

For *vin rosé:* Grenache, Gamay. And remember, the best California table wines seldom any longer bear such names as "Burgundy," "Chablis," "Sauterne," et cetera, which are not so much purposely deceptive as simply meaningless.

It is in the cooler regions of Northern California that California's best table wines are produced, for here the *(Continued on page 174)*

Opposite page: White walls and mirrors, the burning colours of "Pineapple and Anemones" by Matisse, against the pale tones of the dining room of Mr. and Mrs. Albert Lasker's house in New York. Mrs. Lasker is an accomplished hostess, entertains often and well. Here, she sets her polished table in a range of pallor, blanc de chine porcelains, clear wineglasses, yellow roses, wisely leaves the only vividness to Matisse.
Right: A close-up of the Gorham sterling silver shown opposite, a new pattern named "Melrose" in honour of the Melrose plantation in Natchez, Mississippi. From Black, Starr and Gorham. (See page 180.)

Castillo's Empire line

The Empire line needs a master-designer—is no fashion to be made hastily, worn casually. Properly done, it is subtle and distinguished; as here. *Opposite page:* Ball gown of heavy silk satin, deeply blue, with a voluminous back-fall, an encrustation of flowers at the bosom. *Right:* Suave coat of dark green wool, edged by Persian lamb, the high-waisted line emphasized by a massive frog-fastening. With it: a white satin cravat; a black velvet bicorne; a wristful of Persian lamb muff.

All, Elizabeth Arden's Fashion Floor.

MRS. GILBERT MILLER
IN BALENCIAGA'S SAPPHIRE FAILLE

COUNTESS UBERTO CORTI
IN FATH'S LAVISH SATIN

Opposite page: VISCOUNTESS DUNCANNON
(FORMERLY MISS MARY MUNN)
IN MOLYNEUX'S PALE EMPIRE DRESS

They chose, in Paris...

MRS. GILBERT MILLER, wife of the producer whose importation of *Edward, My Son* was the first sterling success of the Broadway season, chose a Balenciaga evening dress in sapphire blue heavy faille. Translated from the red satin collection model, it has a sharp décolletage, squared in front, pointed in back. The hip-line is belled out, in fact padded out, in a curve at the sides. COUNTESS UBERTO CORTI, who was the Duchess Mita Colonna di Cesaro, wears a sweeping coat of pale grey satin with little collar and cuff-bands of fur; by Jacques Fath. With it, she wears a dress carved out of taupe satin, long taupe satin gloves. VISCOUNTESS DUNCANNON was Miss Mary Munn, daughter of Charles A. Munn and Mme. Jacques Allez. She was married in Paris this autumn to the First Secretary of the British Embassy. The service at the American Cathedral was followed by a reception at the Ritz. Her trousseau was made for her by Molyneux; from it, this grey moire faille, Empire-waisted dress.

COFFIN

MRS. THOMPSON BIDDLE,

IN A BLACK VELVET GOWN BY BALENCIAGA.

MRS. ROWAN SHEVLIN,

IN JEAN DESSÈS' RUBY-RED GOWN.

They chose, in Paris...

Opposite: MISS LYNN FONTANNE,

IN MOLYNEUX'S PEACH FAILLE GOWN.

MRS. THOMPSON BIDDLE chose a black velvet evening dress by Balenciaga. Spanish in mood, dark, baroque, embroidered, it has a bertha etched with crystal beads, silver cord; a skirt with perceptible side-fullness. With it: black velvet gloves with embroidered cuffs; a velvet bag, diamond clasped, and her magnificent diamond necklace.

MRS. ROWAN SHEVLIN wears here a ruby-red dress, by Jean Dessès, in heavy tie-silk and tulle. The skirt, draped, the bodice, slight, frothy, off-the-shoulder. The glowing gipsy colour, the linking of tulle and tie-silk, make this a conspicuously lovely dress.

MISS LYNN FONTANNE, who dresses at Molyneux, had all the costumes for her coming play, *Auprès de ma blonde*, made there too. The play will open in America, covers the period from the flapper era (waist, hips, bosom absent) to today (waist, hips, bosom present). Here, Miss Fontanne wears peach-coloured, stiff faille, deeply décolleté, and the new short coiffure.

COFFIN

Sentimental note: paper-white

Ideas may vary—to quote ourselves—about what men like about women's clothes. But that "something white near the face" strategy goes right on being unbeatable. They love it, agree they love it, to a man. Here, three new ways of white to prove that, with its enduring-ness, the white touch can also be news. *Above:* White at its softest—a stroke of ermine at the throat of an impeccable late-day coat. Of black broadcloth, by Rothmoor; about $180. Bloomingdale's; H. P. Wasson. White ermine pillbox, $65 plus tax. Bloomingdale. Muff, Russian ermine; Arnold Constable. *Left:* White at its crispest—a little silk damask gilet to seduce a quiet suit of Juilliard wool. Suit by Lalli, from Bergdorf Goodman; I. Magnin; H. & S. Pogue. The white gilet by Dorine Liebert; the infallible white gloves by Superb. Both, Bergdorf Goodman. *Opposite:* White to be remembered—rhinestone-flecked cloche of quilted crêpe; off-side, a nod of feathers. By Lilly Daché. White gloves. Late-day dress of gentian blue silk faille by Paul Parnes. $125. From Milgrim; Neiman-Marcus; Marshall Field; J. W. Robinson.

RAWLINGS

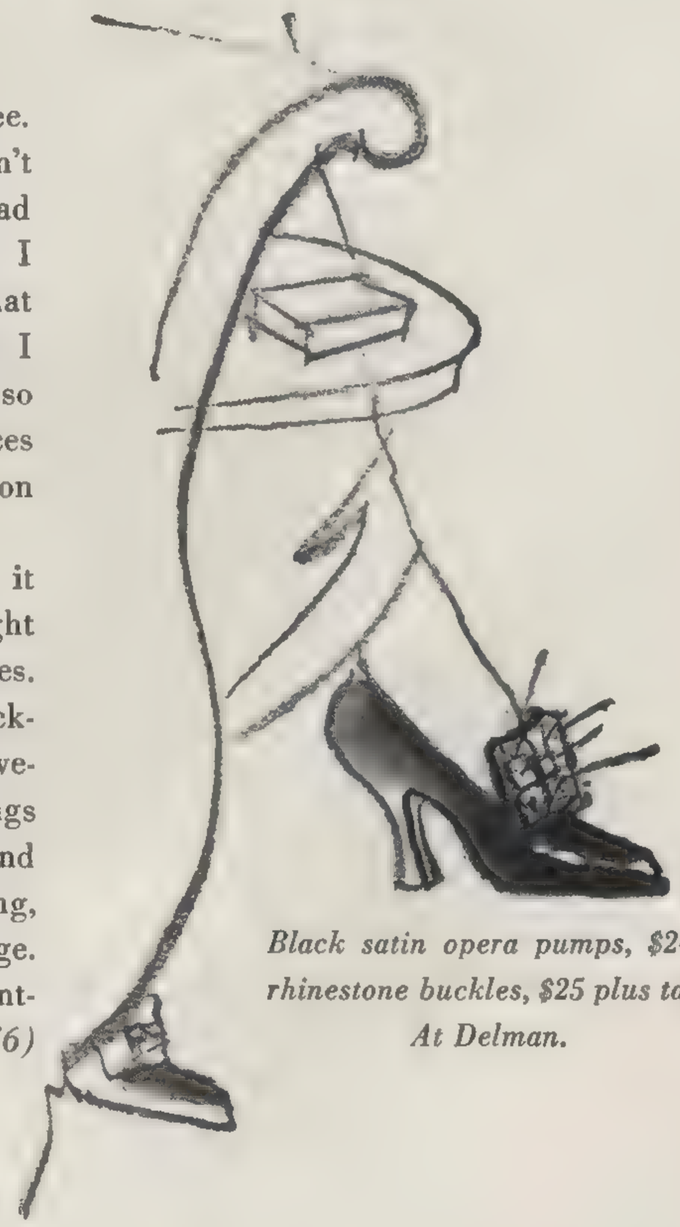
At home: black rayon velvet with silver fox. By Joseph Whitehead. Saks Fifth; Bonwit Teller, Phila.

Mrs. Exeter: after 50, after 8:00

Black velvet pouch, silk-fringed. By Koret. $33 plus tax. Henri Bendel.

"Thank you," said Mrs. Exeter, "I will have some more coffee. I feel full of virtue—with my vote cast behind me; don't you? I can't think why, but I always feel rather smug and noble, as if I had done a favour for someone, when I go to the polls. But then I think: for *whom* am I doing a favour? Myself, of course. But that pleasant sense of virtue remains. Do I look well? Good! But I think your fireplace throws particularly flattering reflections, so vague and pink. Thoughtful of you, my dear. Election night faces can stand it. I hope when the men join us we can tune in on the returns without any casualties.

"Oh, I'm glad you like it. *I* think it's a good dress. That is, it does exactly what I want it to. I'm convinced that, given the right dress, women of our age group are at their best in evening clothes. The length of line is slimming, and there is more leeway with neck-lines and sleeves, and where-do-you-want-your-fullness. Many evening clothes? No, my dear, very few. The story of my night life hangs in my closet; about four evening dresses, only one of them new, and as many dinner-at-home things as the closet, and years of collecting, can take. I think that is the evening pattern of most women of my age. We're at home more than we're out. We're not particularly restaurant-minded; we dine in each other's houses. *(Continued on page 176)*



Black satin opera pumps, $24; rhinestone buckles, $25 plus tax. At Delman.

Dress for a hundred evenings; the quiet ones or a ball: black rayon satin, curving over the upper arm; the peplum sweeping slimly down to a fishtail at the back. The underskirt, soft masses of nylon marquisette. By Fred Greenberg. About $135. Lord & Taylor; Bonwit Teller, Phila.; Hudson's; The White House.

Fascinating little furs

The small fur is a form of fur many men like to see women wear. It gives an elegant air without obscuring the figure; has a certain frivolity (warmth not being its sole duty); is, therefore, feminine and fascinating. Here we show new fashions in small furs; each might be the making of many a dress.

Opposite page: Triangle cape of black Alaska sealskin interrupted by a band of black faille ribbon. To wear with a draped-back dress, as photographed, and with wide skirts and all-around-slim ones. Made to order at Ackerman Blatt.

Right, above: Shoulder scarf of black Persian lamb to button over a fine wool street dress, as shown, or over a simple suit.

Right: Little cape of natural wild mink to top almost everything. Both small furs on this page made to order at Hattie Carnegie.

Photographed at the Collage Exhibit at the Museum of Modern Art

JOFFÉ

MRS. WILLIAM F. TALBERT,
the former Nancy Pike

MRS. FRANK LINTON LAMOTTE,
the former Isabel Benito

Young brides, young beauties

The three young brides on these pages have all been members of Vogue's fashion staff, worked together as junior editors, were married, recently, within a few weeks of one another. Of the three, one, Mrs. McManus, remains on Vogue.

Above, left: Miss Nancy Pike, daughter of Mr. and Mrs. H. Harvey Pike of New York, married William F. Talbert, the tennis star, on October eighth. Black-haired, dark-eyed, ivory-skinned, she wore a white velvet dress made for her by Ceil Chapman, the bodice, slight and tight, the skirt flat in front, stiffened at the sides with crinoline petticoats, the neckline, a low oval in front, flares high behind. The white malines and lace headdress is a family one, was worn by both her sisters before her.

Above, right: Miss Isabel Benito, daughter of Eduardo Benito, the famous fashion artist who made his reputation on Vogue, and Mrs. Benito, married Frank Linton LaMotte of Baltimore on September eleventh. Dark-haired, pale-skinned, a Spanish beauty with a Frenchwoman's disciplined sense of fashion, she wore an ankle-length dress of very pale blue, very stiff faille,

RAWLINGS

MRS. WILLIAM H. McMANUS,
the former Catherine Murray

carved to her hand-span waist; a side-slanted hat of white forget-me-nots, pale-blue shoes to match the dress. Her matron of honour, her sister Carmel, who is Mrs. Raphael Semmes of Baltimore, wore glowing yellow, a tilted hat of yellow flowers.

Above: Miss Catherine Murray, daughter of Mrs. John F. Murray, of New York and Southampton, and the late Mr. Murray, and granddaughter of Thomas E. Murray, the inventor, was married in Southampton, on September eleventh, to William H. McManus. She has a flower-like kind of beauty, blond hair, blue eyes, a very fair complexion. For her wedding, she chose a gown of white taffeta, with a portrait neckline, long sleeves, a tight waist; under the redingote skirt, a bouffant underskirt of old Brussels lace. The dress had a long train, was made for her by Ceil Chapman. On her head, she wore white orange blossoms and malines veiling, a headdress made for her by Sally Victor. Her bridesmaids—among them her four pretty sisters—wore grey over pink marquisette, strapless dresses with fichus of the same material. The three brides' bouquets were made by Goldfarb.

ADVANCE NOTICE

The answers to ten questions about college admission for boys and girls: by the Director of Admission of Wellesley College

MARY EVANS CHASE

THE question of college admission has been a perplexing one to prospective students and their parents. Much of the confusion results from the credulousness of people whose intentions are anything but evil, but who are willing to believe unfounded rumours, and to repeat them as fact. Is there any parent of a teen-age boy or girl who has not heard, ".....college rejected all but 'A' students this year"; "George's father did not attend.....college, and George is not football material, so of course he wasn't accepted."

The "college" is thought of as a great unfeeling, purely mechanical organization—an amorphous institution, insensitive to the hopes, fears, and ambitions of the would-be student. Like "the Government," it is so easy to project all of the blame on it. Even those who call themselves educators are sometimes guilty of this fifth column activity—they are quoted as saying that getting into college these days is more a matter of strategy than preparation, and that there is a good deal of hocus-pocus about it.

WHERE DO RUMOURS AND MISUNDERSTANDINGS START?

The misunderstandings start with rejected applicants and their parents. It is not easy to be objective about disappointment, and certainly a parent who is completely objective about his son's or daughter's failure to be admitted to college is rare indeed. It is hard for parents to understand that the colleges of 1928 and 1948 make different demands.

What parent wants to admit that his son or daughter is not as able to cope with the demands of college as he himself was? It is so much easier to say that the college is at fault, the college has changed (for the worse). In the last twenty years, college administrators have recognized more and more that education for life includes education of the whole person in the world today. As a result, the demands upon the time of the college student have grown enormously. He is expected to engage in at least as much, and in many cases more, intellectual activity than his parents did and to take a more active interest in the community affairs of the college, the nation, and the world. The college student of 1948 is urged to take part in one or two extra-curricular activities and to be a contributing member of the community as a part of his training for citizenship. He is expected to keep up with international events as they occur.

IS IT NECESSARY TO SEND MY CHILD TO A PRIVATE PREPARATORY SCHOOL?

The private preparatory school is not essential if the local public high school gives adequate preparation. If the school normally prepares boys and girls for all types of colleges, and if its graduates do well in college, there is no necessity to send a child to private school.

The principal should be asked how many of his graduates go on to college, the types of colleges they attend, and what his graduates' college records have been in recent years. The percentage of graduates going to college need not be *high*, providing the students are well equipped academically to meet the colleges' demands. The need for private school preparation was much greater in the past than it is today. Public insistence by the taxpayers on a high standard in the public school is responsible for this improvement.

WHEN SHOULD PLANS BEGIN FOR GOING TO COLLEGE?

Most young people do not make serious plans for college until they enter high school. At this point the advice and counsel of school advisors and parents is essential, for the preparatory school program should be planned to meet the requirements of colleges. Each college has its requirements, but in general a substantial four-year course consisting of English, mathematics, one or two languages, one or more natural sciences, and social studies is essential. Most colleges prefer mathematics to be carried through the third year. At least three full years of one foreign language is usually required. English should of course be studied in each of the four years.

Most colleges prefer to have students registered at the beginning of junior year in high school. This gives the college an opportunity to help the applicant in choosing the courses which provide the most satisfactory preparation for college. In schools which regularly prepare students for colleges, and where the guidance teacher or dean is thoroughly familiar with the requirements of individual colleges, a student is often advised to delay filing an application until the end of the junior year. By *(Continued on page 170)*

Opposite: To make, to have made, the indispensable print. Its place of destination, anywhere under the sun, its shape, an optical narrowness achieved by sarong drapery, close-conforming kimono sleeves. Vogue Design No. S-4938 (see page 202 for back view, sizes). Made of Wesley Simpson's red, raspberry, and beige silk crêpe, the colour theme repeated in the seamless Cruise Beige stockings by Munsingwear, $1.65; Lord & Taylor. The faille opera pumps, raspberry dyed, by Evins; $33 plus dye charge, at I. Miller. The simulated pearls: two 60-inch strands, ball earrings, by Richelieu; Saks Fifth Ave. Beige glacé kid gloves, Meyers Make, $7; the calf bag by Surrey, $19 plus tax; both, Bonwit Teller. Dorothy Gray's "Royalty" lipstick.

RAWLINGS

THE POINT, THE PRINT; RESORT DRESS, NEW IN 3-COLOUR GEOMETRICS

Vogue Designs for Dressmaking

Co-stars: Elizabeth Taylor, young fashions, young prices

Double feature (good evening entertainment): sixteen-year-old English actress Elizabeth Taylor (you saw her in *National Velvet*, will soon see her as Amy in *Little Women*) here co-starring with the current shirt-and-skirt fashion that the young love for its different-every-time look. The plot: any number of shirts and skirts, chosen for gregariousness, ability to get along with other shirts and skirts. *Opposite.* Late-in-the-day version of the two-part story: a quilted skirt of Merrimack cotton velveteen with a rhinestone-buttoned blouse of imported Swiss challis. By Hi-Dee. $45 at Altman. *Above, left.* For even later in the day: navy-blue checked rayon taffeta skirt, high, boned waistband, $17; with a black wool jersey shirt, deep V shawl neckline. $10. Altman; Stix, Baer & Fuller. *Above, right.* For any evening that doesn't call for a ball dress: full, side-pleated, ankle-length cotton taffeta skirt, in a mostly-red plaid, $18; with another black wool jersey blouse, this time cut collarless, very low indeed, new-looking, with pushed-up-high sleeves. $10. Lord & Taylor; L. S. Ayres.

LEMUS

TANGERINE THEATRE—movies every night

THE BEACH CLUB surrounds a patio, and, off to one side, a swimming pool, with one-story grey-and-white wings.

HOBE SOUND SEASON

Beginning here: a six-page view of a paradox—a village with no commerce; a vacation goal with no resorts; a beautifully cultivated land with no natives.

Hobe Sound is a postal address, a railroad station, and the familiar name of Jupiter Island, a teardrop piece of land a baker's dozen of miles long. It is a remarkable place; has been a remarkable place since Joseph Jefferson, the actor, penetrated to it at the curve of the century. It is a close-knit, winter-blooming group of families in a village of ninety-four handsome, leisurely residences with no trace of the business core on which such communities usually depend. With its season growing yearly, from mid-December to mid-April, it is, by plan, an area for perfect, private holidays. Bridged over the sound to the land on the west, bare to the sea on the east, the island lies along the Florida coastline about thirty miles north of Palm Beach. It is a lavish surprise off a dispopulated, dry stretch of coast—all white beaches, beautifully kept lawns, and extravagant, variegated foliage. Aboard the island, as well as private houses, on the only two roads is a family of grey-and-white casual, expansive buildings that make up the Jupiter Island Club. The club is communal hub; responsible for the golf course, tennis courts, skeet range, movie theatre, and all all-together entertainments. The Club, this year for the first time, is opened to temporary visitors, one hundred and eighty at one time. The Club is pleased to accept, and be a quiet joy to, guests who look for the kind of vacation atmosphere that is traditional in Hobe Sound.

THE JOSEPH VERNER REEDS aboard their yacht off Jupiter Island. Mr. and Mrs. Reed own and manage the Jupiter Island Club.

THE SEAWARD SHORE—steep bluffs angled into white sands

BALKIN

The clean, sheer lines of the house take well to a tropic setting.

The Carpenters' living room has pale grey-green walls, and curtains. Against these, white-ground chintz, bright yellow cushions on lacquer-black chairs.

Sun-minded modern

MR. AND MRS. WALTER S. CARPENTER, JUNIOR, of Wilmington, Delaware, live in a stringently modern house of smooth white stucco with whole walls of glass. The patio is paved in coquina rock, a native stone etched with fossilized shells and plants. Like many of the islanders, Mrs. Carpenter uses her collection of shells and coral as part of a decoration scheme of pale, cool colours, clear-line shapes.

HOBE SOUND *continued*

The private houses at Hobe Sound stand in three rows along the length of the island. One faces the Sound, where the sailboats and yachts come and go from the club's private dock; one is lawn-bound in the centre of the island; one on the bluff heights facing the sea. Although there are still a few available plots, the island's ritual rivalry has always been for house sites. The debate of advantages is between the blown-bare sea side, with its beautiful swimming beaches, and the west, with sweet lawns sloping down to the Sound. The houses on these pages all lie along the seaward side; without exception, have great areas of glass overlooking the sea, salt-burnt lawns of tough Bermuda grass, and steps down the concrete sea wall to the scrubbed beaches below. Without exception, these houses have, on the sheltered western side, a patio, enclosed and well-planted, the favoured place for dining and entertaining. Island architecture falls in every category but the vastly formal, aims at comfort and unelaborate entertaining.

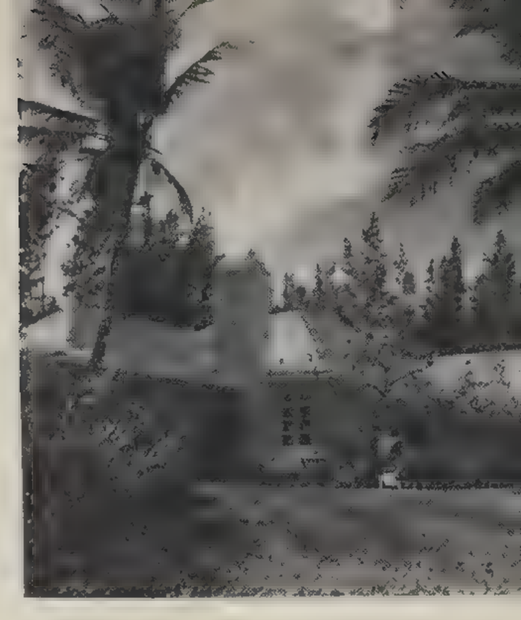
The patio, west-facing, sheltered from the sea, is beautifully planted; stretching from the covered terrace, it makes a large outdoor living room.

New Orleans flavour

MR. AND MRS. ROBERT P. NOBLE of Greenwich, Connecticut, planned their house around Hobe Sound life and Mrs. Noble's affection for flowers. With iron grillings, a second-story porch, French Provincial furniture and colourings, the house has the other-warm-climate air of New Orleans. The patio and every room are lit with Mrs. Noble's able and painstaking arrangements of plants and flowers.

Right: The living room is an aura of beige and French rose. In front of the sea-looking bay window, a floor window-box full of blooming plants.

Above: In the living room, against blond wood walls: mirror-backed shelves of shells; striking tropical plants.



Right: The one-story house has grey shingles, white latticings.

On the *lanai*-porch, modern iron furniture, a deep Hawaiian grass-cloth covered *hickei.*

Below: Sea-grape trees shelter the patio. From here, a view through the living room and its picture window to the sea.

BALKIN

Hawaiian-promptings

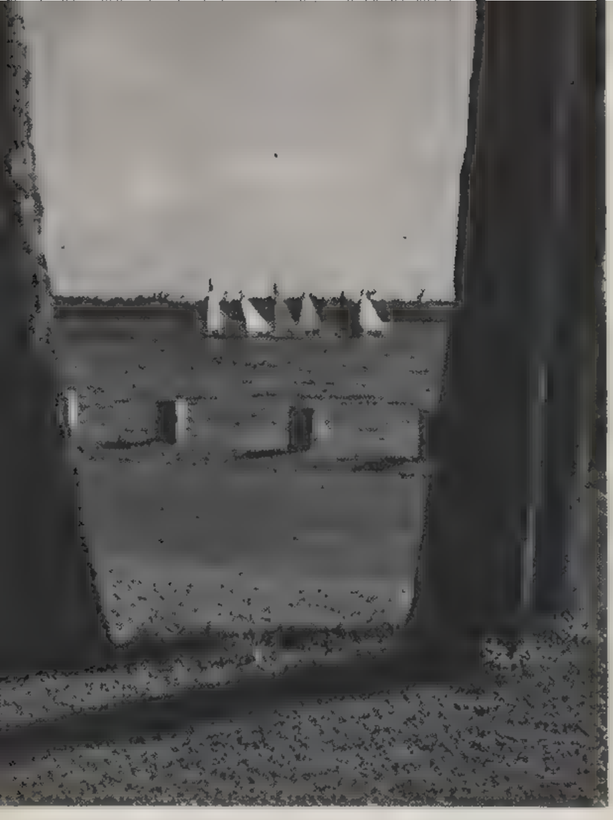
MR. AND MRS. WORTHINGTON SCRANTON of Scranton, Pennsylvania, had their house built with Hawaiian architecture, Oriental furniture, in mind. In the low, long house, the rooms open flexibly into each other and the outdoors. With modern furniture in shades of sand and yellow: Chinese antiques, Hawaiian tapa cloth, Japanese lanterns.

With a Regency air

MR. AND MRS. JAMES H. MCGRAW, JUNIOR, of New York City, live in a rather formal stucco house. In keeping with this air, the furniture is a fine collection of eighteenth-century antiques. The dining room, blue-green and white, has a beautiful pine cabinet, green-painted inside, a very rare Irish hunt table.

Above: The Regency-minded house is of pinky-beige stucco; the roof tiled in a warm, deep terra cotta.

Right: The living room in pale rosy shades. The cue: roseprinted, quilted chintz upholstery.



"WOOD PUSSIES" FLEET. 16-foot sailboats race between the Island and the shore.

THE POOL at the Beach Club.

TENNIS MATCH spectators gather in the afternoon at the Club's *en tout cas* courts.

HOBE SOUND *continued*

SKEET SHOOT. The field is businesslike and simple; reached by a narrow track through the pines.

Life on Hobe Sound is leisurely and interlaced. It focuses around the Jupiter Island Club, and its child the Beach Club on the other, the ocean side, of the Island. The ocean side is the bathing side; through morning and luncheon the wide white sands, the patio-worth of terrace are the centre of the Island. Opening onto the terrace are a coke-and-cocktail bar, a glass-fronted dining room, a roof-shaded dining terrace. Buffet luncheon is served here every day to the members in their bright, simple sport clothes. Under pool-side umbrellas, swimmers eat in their bathing suits. In the afternoon, tennis on the four club courts, golf up and down the narrow, charming, mean course, a ribbon down the Island; skeet shooting; surf fishing; racing in 16-foot sailboats; and, of course, more bathing. In the evening, at the Club, with the light of glassed candles, guests and members have cocktails on the terrace, wander in to dinner in cool bright day-length print dresses, cardigans or jackets. In the evening, The Tangerine Theatre (in name only) has a new movie bill every other night; bridge tournaments or private games are planned. Bridge is an Island habit, and there is an excellent, ever-busy instructress. There are also good golf and tennis professionals and a life guard at the Beach Club. At the Beach Club, too, weekly dances, semi-weekly during the school vacations, and, except for private parties, the only call for dinner clothes, and that mild: white dinner jackets, simple dresses.

COCKTAIL HOUR. On the terrace of the main clubhouse; lit only by candles in hurricane lamps.

FIRST TEE of the difficult, narrow course. Yearly: a championship tournament for a gold cup.

AT SUNDAY SERVICE at Christ Chapel (opposite page), or Mass at the Little Theatre, hats make their only appearance.

BALKIN

YOU *can't* DRESS FOR MEN

It can't be done, for the simple reason that they don't agree among themselves. Never have. Apparently there *is* no prescription for dressing for men. Cleopatra was a dark little thing, addicted to pleated muslin. Isolde was a fair goddess in heroic folds of wool. Mr. Rochester's Jane was, by her own account, a colourless little body, fond of the greys and puces that Prosper Mérimée's Carmen wouldn't have been (and wasn't) caught dead in. Herrick praised a "sweet disorder in the dress," and Joe Carter says he can't stand a woman who isn't neat as a pin. You can't even dye for them. One likes blondes, one brunettes. As for make-up: Dean Swift will turn you queasy with his satires on cosmetics in general, yet Michael Arlen extols a powder-mat skin and shining scarlet lips. The only thing you *can* safely count on is that all men seem in favour of cleanliness, good complexions, fragrance, and straight seams.

So what is a woman to do? First she might re-read "The Man, the Boy, and the Donkey," by one Æsop, and take his word for it that you can't please everybody no matter. And then thank Heaven that it's true. If there were a formula for dressing which would please *all* men, we would, unblushingly, and to a woman, dress to it. And then we could only be told apart by an elaborate system of fingerprints.

But the crux of the difficulty lies in the plural. If you can't dress to please men, you *can* dress to please a man. To please a particular man, several particular men, perhaps. To bait the hook—to taste. Oddly, this limitation makes us better dressed. More all-of-a-piece. Less diffused. Oddly (no offense intended, gentlemen), men rarely have "bad taste" about women's clothes. Reactionary sometimes, a little timid about anything new, but basically good, and with a nice eye for what suits *you*. Usually we have to learn their preferences by negative reactions. Very. "That's a terrible hat! Couldn't you take that sitting pheasant off it?" Or, "Wouldn't you like a shawl or something? I mean, won't you be a little—er—chilly?" But gradually, by spontaneous compliment and earnest criticism, the picture builds up. He is not amused by the most imaginative piece of jewellery; he prefers the single-strand-of-pearls. Paradoxically, he thinks that corsages are "corny," but likes a trail of chiffon handkerchief. Just when you begin to think you have him pigeonholed as a Tory-about-clothes, he grows (for him) voluble about a tweed dress with a diamond clip, or a pair of ankle boots from Paris that you yourself were a little bit self-conscious about.

This whole issue was designed to please a man's eye. Many a man's eye. Which will please the man you have in mind, only you can say. Perhaps a laced-in jacket. Perhaps the almost-entirely-transparent stockings. The odds are good, but not infallible, on natural shoulders, really high heels, small handbags, pinkish lipsticks. But you can't be sure. Perhaps he'll take the red carnation you pin on your collar as the sincerest form of flattery—perhaps he'll growl that it makes him (and his) look like part of an act. It's a game of patience, this dressing for men. You have to care a lot to make it worth the candle. But to date, to the best of *our* knowledge, no woman, worthy of the name, has ever said, "Deal me out."

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the quiet elegance of
natural mink
fashioned with profound
dignity and drama

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available at leading stores . . . write for name of dealer nearest you . . . ANNIS FURS, 130 West 30th street, New York 1, N. Y., or 1274 Library, Detroit 26, Mich.

ADVANCE NOTICE

(Continued from page 158)

this time the school is in a better position to appraise his work and to advise which type of college he should choose.

WHO IS THE BEST JUDGE OF THE KIND OF COLLEGE FOR WHICH A STUDENT IS SUITED?

The best judge of the kind of college for which a student is suited is probably the principal, dean, or guidance teacher in the secondary school. The admission officer in college can help. The secondary school authorities, as a rule, know a good deal more about a student's interests, aptitudes, and abilities. A student's aptitudes and achievement can be compared with those of his classmates, and through batteries of standardized tests, with his contemporaries in schools throughout the country.

The advice and counsel of competent school authorities should be sought and used. The father may be a brilliant lawyer, the mother a fine housewife, but they go to a doctor to find out whether their child's metabolism is high or low. Why not consult an educator when matters of intelligence are to be measured? As a nation dedicated to the generous support of education, why not get a full return on the investment?

The ideal arrangement is a combination of parent, child, school and college, all cooperating in the venture. The suggestion that the school authorities are the best source of information about a college for the individual child does not mean that the school alone should be consulted. After all, the cooperation of the boy or girl is paramount, and while parents are not always the best judge of their children's intellectual attainments, they are frequently the best informed as to the boy's or girl's relationship to his contemporaries.

TO HOW MANY COLLEGES SHOULD A BOY OR GIRL APPLY?

Not all colleges insist upon knowing whether they are a candidate's first, second, or third choice. But many colleges find the information essential to determine the number of acceptances they can send out. By knowing how many applicants have indicated it as first, second or third choice, and by keeping close records on the proportion of acceptances, it can discover how many letters of acceptance to send out in order to fill its available places. An alternative would be a long waiting list, and large numbers of applicants dangling uncertainly all summer. A college can not oversubscribe its housing these days. Dormitories can not be erected overnight, classes can not be overcrowded if the academic standards of the college are to be maintained.

The choice has been confused by wholesale registrations in five and six colleges. One headmaster told me that one of his students was registered at eighteen colleges. This represents waste. Waste of money—most colleges charge a registration fee. Waste of time, on the part of the applicant filling out the complicated forms, on the part of the secondary schools, who must make out the transcripts and prepare recommendations, and on the part of admission committees who must read and evaluate the records.

In most cases the exceptionally able and well-rounded student needs only to apply to one college. In general, two, or at the most, three, should give ample assurance of admission, *providing* the applications are filed as a result of intelligent investigation. (To file three applications in three colleges of the same type may bring three acceptances to the able student, and three rejections to the less able student.) The applications should be filed in colleges which suit the needs of the particular student (large, small, city, rural, co-education) and which represent varying degrees of selectivity, one where competition is keen, one where it is less keen.

The college should be selected *for the student.* The parent's alma mater *may* be a good selection for the son or daughter, but not always. The student should be encouraged to make his or her own selection after a college tour. Much of the tragedy and waste in colleges, in the form of students who do not complete the four-year course, could be eliminated if the original selection of the college were not so haphazard.

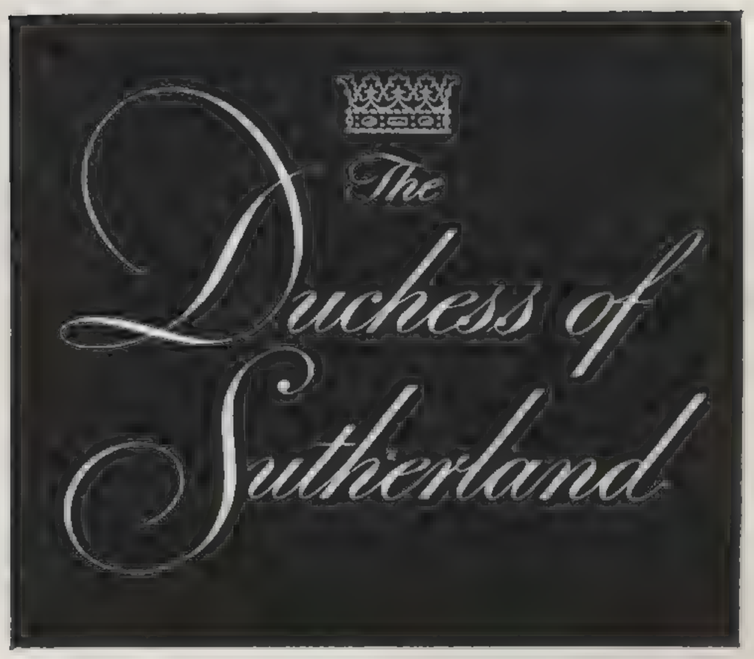
IF A STUDENT APPLIES FOR A SCHOLARSHIP, WILL HE OR SHE BE LESS LIKELY TO BE ADMITTED?

No. Just as colleges are interested in national representation, they are also interested in diversity of economic status and background. No college is satisfied to fill its ranks with bankers' sons, no college wants a student body made up of professional men's daughters—any more than a college would be satisfied to have only 17-year-old, 5′ 4″ New Yorkers in its student body. If the college is to do a thorough job of educating, it must give a student an opportunity to share experiences with people from other parts of the country, of differing religious beliefs, of different economic status, of different races, and of different political beliefs.

SHOULD THE STUDENT TALK WITH A COLLEGE REPRESENTATIVE ABOUT PLANS?

Most college admission offices welcome interviews with their applicants. Many require interviews. But when your son or daughter goes to the college for an interview, or meets the representative of the college, let the *child* have the interview. The admission officer really wants to size up the applicant, *not* his parents. Many parents fail to realize that a shy or uncommunicative boy or girl frequently shows up much better alone than when an adoring mother or proud father serves as interference. The college authorities want to know about the applicant's interests, not his parents' prejudices. They want to know why the applicant has decided on a particular college—for if it is his parents' choice for him rather than his own, this is significant. By all means meet the admission officer and

(Continued on page 172)



Her *Inner-Self* glows through her *Lovely Face*

Wherever she goes—she brings loveliness with her—fun and joyousness and friendliness. You can *see* in her face what a delightful-to-be-with person she is.

***Your* face is speaking for *you* to everyone who sees you. It is the *You* that others see first—the outgoing expression of *your* inner-self. Nothing about you has more lovely possibilities. And nothing responds more gratefully to your loving attention.**

The Duchess' complexion is glowing-clear, and soft with perfect grooming

She uses Ponds'! "I don't know a better face cream in the world," the beautiful Duchess says

Pond's—used by more women than any other face creams. Today—get this favorite *big*, dressing-table size of Pond's Cold Cream.

YOU are responsible for what your face gives out to the world—its beauty, its friendliness, the way it reveals the Inner You to others. *Be exacting* in how you care for it. *Always* at bedtime (for day face-cleansings, too) do this "Outside-Inside" Face Treatment with your Pond's Cold Cream. *This is the way:*

Hot Stimulation—splash face with hot water.

Cream Cleanse—swirl Pond's Cold Cream all over your face. This will soften and sweep dirt and make-up from pore openings. Tissue off.

Cream Rinse—swirl on a second Pond's creaming. This rinses off last traces of dirt, leaves skin lubricated, *immaculate*. Tissue off.

Cold Stimulation—a tonic cold water splash.

Look at your face now! It feels transformed!

This "Outside-Inside" Face Treatment with Pond's literally works on both sides of your skin. *From the Outside*—Pond's Cold Cream wraps around surface dirt and make-up as you massage—sweeps them cleanly away as you tissue off. *From the Inside*—every step of this treatment quickens beauty-giving circulation.

Always remember, it is *not* just vanity to develop the beauty of your own face. When your face looks lovely and beckoning and bright—it does *something special* and happy to you, and to everyone who sees you. It brings the real Inner You closer to others.

Catch him! You can in

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A bare-legged look can be *that* bewitching when seam-free nylons fit so sheerly and surely. In your individual leg type and a fashion-wise range of colors. At fine stores everywhere.

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Hosiery · Underwear · Sleeping-and-Lounging Wear · Foundation Garments

ADVANCE NOTICE

(Continued from page 170)

get your questions answered, but give your child the privilege of the undivided attention of the interviewer, and vice versa. (Be sure to make an appointment if you go to the college, and be on time—admission officers are busy people.)

Each college has its own policy, of course, but in general an alumni son or daughter has a slight edge—but only a slight edge—over other candidates. (Usually the same degree of preference is given to alumni sons as to students who apply from geographical areas not well represented at the particular college. Of two about equally qualified candidates, the alumni son or daughter versus the boy or girl from the remote geographical area, the former gets the preference.) Every college is anxious to maintain its relationship with its alumni, and to continue the college tradition in its alumni families providing it is the best thing for the son or daughter. But if there is some doubt as to the son's or daughter's ability to make the grade in the parent's college, it is much kinder to refuse to admit him. This is hard to take, but not nearly so hard on the boy or girl as to fail and be dropped. The best interest of the child should never be sacrificed to the parent's pride—and the parent does not always "know best"—for he is not on the inside of the college administration and can not know the demands that will be made of his son or daughter. And, although the college is interested in a wide national influence, the student must meet other qualifications first, and his "geography" alone will not admit him.

WHAT DO THE COLLEGES LOOK FOR IN APPLICANTS?

Intellectual interests and capacities are primarily what colleges look for. While admission committees seek some evidence of participation in extra-curricular affairs, an impressive extra-curricular record is not a substitute for a substantial academic record. Those capable of the highest education must be selected. Intellectual capacities are determined in part by the student's high school record, and, in colleges which require entrance tests, by a candidate's showing on these examinations. But admission committees do not make their selections on the basis of intellect alone. They also want evidence that the candidate is well-rounded, one who gets along well with his contemporaries and takes an interest in the community life of his school.

WHO WILL DECIDE WHETHER THE STUDENT WILL BE ADMITTED?

In some cases the Director of Admission is fully responsible for the selection of students. In other colleges (by far the majority), a board or committee makes the selection. I can speak authoritatively of the process at only one, Wellesley College. At Wellesley the Board of Admission is made up of four faculty members (one new member elected each year by the faculty of the college to serve for a four-year term) and four administrative members (the President of the college, the Dean of Students, the Dean of Freshmen, and the Director of Admission, who serves as Chairman of the Board).

In the spring, usually in May, complete entrance credentials, consisting of a high school transcript, the results of College Entrance examinations, a statement from the principal, reports of interviews, information about a candidate's academic interests and extra-curricular activities, ratings of the individual's native ability, intellectual vigor, leadership, citizenship, stability and other factors, together with any letters of recommendation that have been written for the girl are prepared in compact form for the examination of Board members. Each record is examined independently by at least five members of the Board. If their votes are all alike, the decision is automatically made. If one of the five dissents, the record is then re-examined and discussed at a full meeting of the Board and a final and unanimous decision is made in each case.

IS THE PRESSURE LETTING UP?

In general the pressure on the colleges is letting up, but with some exceptions, of course. The completion of courses by students under the G.I. Bill, the relatively low birth rate in 1931, 1932, 1933 (which produced the students who will enter college in the next three years), the inflated dollar, and the passage of the draft bill will probably result in less pressure on both men's and women's colleges during the next two or three years. With this hopeful sign for the teen-ager it is safe to predict that there will be an equally noticeable decline in the rumours and misunderstandings concerning the methods of college admission.

SHARE THROUGH CARE

CARE has a big job still to do. According to Senator Arthur H. Vandenberg, "E.C.A. can not and does not substitute for the direct aid to stricken peoples which has been so spectacularly furnished by CARE."

CARE is not one of those organizations that dreams of *perpetuating* itself. CARE's greatest day will be when it is *dissolved* because there is no further need for its existence.

But that day has not come . . . Need exists, and none is greater than the need for *fats*. To meet it, beginning now, CARE has a new and cheaper packet. Ten pounds of lard—specially treated so as not to turn rancid—for only $5.50.

The address of CARE—the non-profit, government-approved Cooperative for American Remittances to Europe—is 50 Broad Street, New York, N. Y.

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French in formula . . . French in essential oils . . . Madame Rubinstein's command to fragrant loveliness is truly a perfume "under two flags!" Subtly delicate in the artful way of the French! With a vivacious overtone Americans adore! Then, because it was her dream to bring this rare essence within the reach of every American woman . . . she triumphantly brought the French formula and French oils to America to be compounded and bottled in the United States, with American efficiency at domestic prices! An exquisite odeur . . . haunting, long-lasting as its French counterpart!

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Endurance as well as beauty characterizes Tausend's CEL-O-SHEEN*. These richly-textured rayon damask tablecloths and napkins maintain their aristocratic charm after countless launderings, for they are woven entirely of serviceable Celanese* yarn. Proudly featured in dinette to dinner sizes at leading stores.

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A RAYON DAMASK OF ALL-CELANESE* YARN

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VINS DU PAYS (U.S.A.)

(Continued from page 143)

grapes attain a flavour they can never reach in hotter climates. And, too, the northern vines are watered by natural rainfall which, for one reason or another, invariably makes for improvement in the fruit. Clustered about the wide reaches of San Francisco Bay are some eight counties, at least five of which enclose within their borders nearly the whole of California's fine wine region. Fortunately, they bear pretty names, which look well on wine labels. These names are associated with the finest wine regions. Nature planned it that way and they will loom more and more important as our wine industry grows up and as our wine regions become more clearly defined. Some day they may be as famous, and deservedly so, as the village of Chablis, or the district of Medoc, or the Côte d'Or.

The county names to remember are Santa Clara, Alameda, Contra Costa, Napa, and Sonoma. The first lies to the south, the next two are to the east of the Bay, while Napa and Sonoma lie to the north.

Californians are fond of saying that, in their state, "every year is a vintage year," which, surprisingly enough, is not far from the truth. But if by vintage we mean wide variation in quality from one year to another, it would be equally apt to say that in California no year is a vintage year. Vintage years lose their importance in the California wine districts, because the dry summer every year assures an even ripening of the grapes. And every bottle from a reliable producer is ready for drinking at the time it is delivered to the retailer.

The wild grapes indigenous to our continent—there are at least fifteen separate species—have been adapted to wine making with varying success. Hybridizing with the European varieties has interesting possibilities and new and valuable American wine grapes may come from this. Meanwhile, most Eastern and Midwestern wine makers add to their spicy native wine musts a generous proportion of neutral-tasting California wine which reduces, but does not conceal, the "grapey" flavour.

Some of the excellent champagnes of the Finger Lakes region and the Lake Erie Island region are Great Western, Charles Fournier, Gold Seal, and Vintner's. From St. Louis comes Cook's, also a good domestic champagne. Widmers, on Lake Canandaigua, produces a number of delightful varietal wines, each made entirely from a single variety of Eastern grape, such as Elvira, Delaware, Moore's Diamond. These are dry, fruity, and fresh. They should be well chilled and are at their best when a year or so old. These are the table wines of the East which are most worthy of being classed with the best West Coast vintages.

A regional chart of American wines

CALIFORNIA

County or District	*Especially Favourable for*
SANTA CLARA (SANTA CRUZ MOUNTAINS DISTRICT)	Champagnes, dry white wines, red or claret type.
ALAMEDA (LIVERMORE VALLEY DISTRICT)	White wines, recalling Graves, Barsac, and Sauternes.
CONTRA COSTA	Gamay grapes producing outstanding red wine in Mt. Diablo area.
NAPA	Outstanding reds and whites.
SONOMA	Largest in quantity of the fine wine producing areas. Champagne, reds, and whites.

CALIFORNIA WINERY NAMES: *The following wineries are producing California's finest champagnes and table wines at this time:*
Almaden, Beaulieu, Beringer Bros., Fountaingrove, Inglenook, Korbel, Chas. Krug, L. M. Martini, Wente Brothers.

NEW YORK STATE

FINGER LAKES REGION	Champagnes, dry white wines, sweet dessert wines.

NEW YORK WINERY NAMES: *Pleasant Valley Wine Co., Taylor Wine Co., Urbana Wine Co., Widmer's Wine Cellars, D. W. Putnam, Hammondsport.*

MISSOURI

ST. LOUIS	Champagnes blended from wines of Ohio and California grown grapes.

MISSOURI WINERY NAMES: *American Wine Co.*

VOGUE—NOVEMBER 15

CHRISTMAS FINDS

FASHIONS TO GIVE AND TO WEAR

LUNT

Sterling of Lasting Good Taste

English Shell

Purest Georgian Design

The traditional beauty of the period that produced Chippendale, Hepplewhite and Sheraton seems to be captured in the fine line and exquisite detail of LUNT'S ENGLISH SHELL. Inspired by the masterpieces of the 18th Century, our craftsmen used shell, scroll and leaf motifs to border a sleek, slim panel in an unusually effective fashion. Knowing how many of today's homes enjoy the poise and charm of traditional decoration, one can understand the enthusiasm which ENGLISH SHELL arouses. Years of searching could yield no more perfect treasure for the hostess who likes her Georgian decor to be flavored by the touch of modernity. Please write us for a copy of "*Sterling for Gracious Living*", addressing Dept. A-11.

Lunt Silversmiths

GREENFIELD • MASSACHUSETTS

A DIRECT HERITAGE OF FINE SILVERSMITHING FOR OVER 250 YEARS

MRS. EXETER: AFTER 50, AFTER 8:00

(Continued from page 152)

"But of *course* I like to go out. Aside from its chief pleasures, it's the only possible way of meeting new people, and I have a horror of falling into that middle-age trap of closing the circle . . . of seeing the same people over and over, till they know my every prejudice, and I can finish their sentences for them. As a form of entertainment, I place new and interesting people innumerable degrees above food. Don't think for a *moment* that because I love to have people come to me, it means that I don't like to go out. And what's more, I like to get dressed up. Do you think that it isn't fun to sit before a dressing table and tamper with nature—just because the reflection isn't a heart-shaped posy? Not at all. It becomes a more artful business (a challenge on some days), the business of bringing out the very best in yourself.

"Of course, as we get older, our evenings get a little quieter, but we are of the Anniversary Age. (We celebrate recurrences more than Original Events.) Wedding anniversaries, reunions, and so forth; and they are nearly always largish dinners. As I think them over, I remember some wonderful, and some dreadful, clothes. A number of my friends seem to think that our age group is difficult to dress, and certainly there is a tendency to slip to one side or the other. To appear either in pink tulle ruched with silver, or a brown crêpe Mother Hubbard, the modest surplice guaranteed with a garnet brooch. Obviously it is preferable to look dowdy rather than ludicrous, if that's the choice. But I can't for the life of me see that the choice is limited—once you know precisely whom you are dressing. The basic theory of dress remains eternally the same. Bouffant dresses are for those who can wear them—at eighteen or eighty, and never forget that bouffant can start at the waist *or* the hips. The stately dress, long-line satin, say, for those who can carry it. Bare necks for those with beautiful arms and shoulders—*whenever*—and those without—*never*, ever. The complaint I hear chiefly from my friends is that there is nothing between the bare and beautiful dress and the buttoned up little dinner dress. I think the trouble is that they are frightened by the "bare." (They look especially naked on store hangers.) Heaven forbid that older women should become exhibitionists. I myself would as soon appear in my underwear as with my upper arms exposed, but the bare and beautiful dress can so often be a basis—for adding stole, adding scarf, bolero or jacket to do the job that's needed. Then, too, as often as not, we have rather handsome backs. Why is that? For the simple reason, my dear, that we have better posture than your generation—have had for a hundred and eight years. In *my* décolleté days, backs were very much admired. Nowadays, no one seems to notice them—probably because no one praises them. (There's a chicken and egg hypothesis I've never been sure about.)

"Then we seem to be divided like the sheep and the lambs on colour. Half of us are always in black, half in pale pastels. All very well, if they become us, but we leave out the whole middle category of sapphires, rubies, emeralds, cocoas, steel grey, saffrons. *Do* you remember it? Well, my dear, I still have it, and I certainly propose to wear it. Sapphire blue became one of my colours only after my hair turned grey. No, I did *not* turn grey early. I am, apparently, the only woman in the world who turned grey at the usual age. And I cried the usual tear, and debated dyeing it, but I took so long debating that I was entirely grey before I had made up my mind. Then, just as I decided to do it, I suddenly saw myself in the mirror and realized that with my particular skin and eyes it was flattering. Alice, on the other hand, looks better with her hair coloured. You knew she dyed it? How could you help it. She shouts it from the housetops, she's so afraid someone will think she's trying to fool them.

"There are several boons to us this year—in fashion, I mean. One is the off-shoulder evening dress with long sleeves. It looks décolleté—but it isn't. Then the kimono short sleeve: it clings close to the outsides of the arm—just where we need "clinging" most. Then the as-you-please skirts: full or narrow, long or ankle-length. Alice, for instance, has positively ethereal ankles and as she's middle size, the ankle-length dress is perfect on her.

"Also, evening is our one chance to have really gay accessories. During the day we're rather conservative, but in the evening—a scarlet bag, an emerald green slipper, big rhinestone buckles, turquoise-coloured gloves, a wild coloured (always supposing it's wildly becoming, too) stole, a fall of artificial flowers. . . . I like to wear bright touches even with my at-home clothes. After all, so many of them are practically double-cousins to an evening dress. I usually wear them when I have people in to dine. I have a new one (no I didn't need it, I just *wanted* it)—velvet with silver fox cuffs that I think fearfully becoming; and a closet full of old ones, which I never think of as being old. To me, they are perpetually current; the ruby-red wool is twelve years old, the damask peignoir more than that, and my sister Caroline swears that I went off to boarding school in that double satin dressing gown. It's a wonderful chance to play with colours you might not choose for more public appearances, apricot, for instance; white, turquoise, and because they "collect" better than almost anything else, one keeps them rotating, which, for my money, keeps their prices down. I mean, a costume that you wear for years, are never bored with, find perpetually useful, didn't cost much, no matter what it cost . . .

(Continued on page 179)

COAT AND ACCESSORIES
BY ESTHER DOROTHY.

BLACK SABLE. 15 denier. Beautifully effective with pastel evening accessories. And with gowns of smoky grey satin, garnet taffeta, black velvet.

PERSIAN FAWN. 20 denier. Wear it afternoons, with softly tailored woolens of cactus and turtle greens, coffee, tortoise, all the plum shades, black.

BRONZINE, 15 denier. Vibrantly new . . . created for burnished browns, tortoise, copper, golden capucine. Wonderful complement to deep-toned furs!

not just nylons...

but a Wardrobe of Cannon Nylons

THERE'S a perfect Cannon Nylon for every costume color you wear . . . for every denier you desire . . . for every proportion you happen to be. All marvelously supple and ankle-clinging. All full-fashioned, with a gossamer finish that proves how fascinating dullness can be! Start building *your* Cannon Nylon wardrobe, today. Cannon Mills, Inc., 70 Worth St., New York 13, N.Y.

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MRS. EXETER: AFTER 50, AFTER 8:00

(Continued from page 176)

when I think of certain hats I succumbed to—and wore twice.

"Yes, isn't it appalling? Christmas never arrives sedately and gracefully like any other holiday. It descends like a plummet. Do you know, I was thinking of writing an open letter to Santa Claus myself this year, to be left around in conspicuous places. Perhaps if my family saw what I *did* want, they'd stop giving me things I don't. It's not that I'm ungrateful; I'd rather have a penwiper made by my grandchild than the Kohinoor, but the money they throw away is a scandal, and they haven't got it, either. And there are so many inexpensive things I'd really *like* to have I think they would be in for some surprises. My age seems to puzzle them. Quite understandably, my grandchild thinks of me as a contemporary of Queen Elizabeth, but my own daughter, who should know me rather well by now, annually wobbles between a particularly violent perfume and woolly bed socks.

"All right. Next time, I'll have a list of what I really *would* like."

MRS. EXETER'S CLOTHES CLOSET

(EVENING SECTION)

EDITOR'S NOTE: *Mrs. Exeter, some of us felt, was given to large statements. So, in the spirit of women-exaggerate-so, we decided to verify her claim that she has only four evening dresses, plus that horde of venerable at-home clothes (whose ages she betrays in such a scandalous way). To see if she practised what she preached: "that one should collect, accumulate, certain kinds of clothes over a period of years, occasionally decades, and pay serious money for them," we investigated her closet (approved the heavily padded hangers) and report here, not only what she has, and was still wearing, but the date on which she bought them.*

Evening dresses:

1. Black satin and net evening dress (shown on page 153); low neck, slight sleeve, and full, billowing net underskirt. Current "best dress." (1948)
2. A sapphire-blue moire dinner dress, with three-quarter sleeves, a cuffed oval neckline, the skirt, peg-pleated fore and aft, flat at the hips. (1942)
3. A pale grey wool dinner dress, square neck, cap sleeves, with a long-sleeved, fitted jacket embroidered with pseudo gold and pearls at cuff and collar and pockets. (1946)
4. A black velvet evening dress, deep V neckline, a fold of material instead of sleeves, the skirt faced with emerald-green satin. (1945)
   ...a black velvet bolero, short sleeves. (1945)
   ...an emerald-green satin jacket (made by the dressmaker). (1948)
   ...a stole; two yards of black nylon net, full width for density. (1947)

At-home clothes and négligés

1. Black velvet at-home dress (shown on page 152), fitted close, easy through the back and shoulders, with a spreading skirt, big silver fox cuffs. (1948)
2. A black wool at-home coat, wrapped and tied to one side, with the collar and cuffs faced in pale blue satin. (1940)
3. A home-alone peignor of pompadour taffeta in rose and grey (1939), with a real lace underslip (considerably pieced and let out) from her trousseau. (1910)
4. Ruby-red wool house coat, with big shawl collar, black braid on the cuffs, which wraps around to a big, black velvet frog fastening. (1936)
5. Grey damask peignoir, with imitation chinchilla cuffs and shawl collar, lined (for the second time now) in bottle-green chiffon. (1935)
6. Irish lace *négligé* coat (which belonged to her mother), over a crêpe lining (its fourth) current colour: cream. (1893)
7. Deep-blue silk Japanese kimono (in which she had a photograph taken—hand-tinted, if you please, in 1909).
8. Bottle-green velvet redingote over a pink satin slip. It once had pleated chiffon ruffles at neck and wrist. (1930)
9. Double satin wrapper, peach and blue. (1934)
10. Tailored wrapper of light-weight flannel, pale green, piped in peach, lined with wool. (1945)
11. Pale grey Fortuny pleated slip, with a tunic-length grey velvet jacket, narrow but unfitted, printed with gold. (1922)
12. A pink georgette tea gown, tied at the front, the whole, fishtail train included, edged with Alençon lace (1924). New slip added in 1929.
13. Dull black satin (supper-on-a-tray) wrapper, striped with turquoise and rose-coloured satin, fastened at the side with one button. (1941)

Mrs. Exeter meant what she said, said what she meant.

why wish?

Why cling to the mere wish, when you can possess the fulfillment of your dreams — your table richly shining with the beauty of National Sterling. Why wait another day, when you can afford to choose your favorite National Sterling pattern and use it proudly this very night. There is no finer solid silver than National Sterling . . . yet a 5 piece place setting costs you only from about $14 to $16 plus Federal Tax . . . dollars less than you'd expect to pay. Start with a few place settings and add to your collection as you wish. For your own treasured table — for gifts of great elegance . . . National Sterling reflects your exquisite taste.

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Favorite of the Month in Antalure Reg.

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Demurely designed to appeal to every woman's intuition . . . a daintily gathered Antalure bag . . . soft, smooth and unquestionably feminine. All the new Fall colors.

*slightly higher in some localities

Goldsmith brothers mfg. co., inc.
New York Chicago Los Angeles

Many other Shur-Tite originals at your favorite counter at various prices.

NEW SILVER DESIGN

MIEHLMANN

ACTUAL SIZE, sterling silver dinner knife and fork (see page 143) in "Melrose," Gorham's first new pattern since the war. Named for Melrose Plantation, this is a baroque design that will look well also on contemporary luncheon and dining tables. Serving and place pieces in open stock.

"Brilliant styling is only half their glory!"

said ***ROSALIND RUSSELL***
when she learned of the
new DuraPower Mainspring in
***ELGIN** Watches*

THE DuraPower Mainspring*
ELIMINATES 99% OF ALL REPAIRS DUE TO STEEL MAINSPRING FAILURES!

"BEST-DRESSED WOMAN" Rosalind Russell, starring in "The Velvet Touch," Independent Artists Picture released by RKO Radio

ELGIN watches

TIMED TO THE STARS!

The genius of America ★ ★ to wear on your wrist

HEAR ELGIN'S "2 HOURS OF STARS" THANKSGIVING DAY • NBC NETWORK

Lord and Lady Elgins are priced from $67.50 to $5000.00. Elgin De Luxe from $47.50 to $67.50. Other Elgins as low as $29.75. All these prices include the Federal Tax

*Made of "Elgiloy" metal. Patent pending

A most important accessory in a woman's attire is a smartly styled watch. The new Elgin Watches are acclaimed in best-dressed circles all over America. Yet, as Miss Russell said, "Brilliant styling is only half their glory." Beneath their beauty is a remarkable advance in timekeeping—Elgin's DuraPower Mainspring.

Here for the first time in any watch is a mainspring that will never rust—and rust is the greatest cause of breakage. A mainspring that *holds* its original "springiness" for a *permanency* of timekeeping performance never before possible. Here, at no extra cost, is a mainspring that eliminates 99% of watch repairs due to steel mainspring failures.

Surely you'll want the very smartest styling in the watch you give a loved one. And you'll want this newest achievement of America's creative and productive genius. Only in an Elgin Watch can you get both . . . an Elgin with the DuraPower symbol "dp" on the dial. See your jeweler.

This is Lovely Jonnie Johnson

Classic beauty, enhanced by Ledo's new *Rondolet* earrings and versatile pin. Miss Johnson is 21, a Walter Thornton model, from Lockhaven, Pa. The logs she watched as a child floating down the Susquehanna West Branch bore marks of her father's and mother's families, pioneer lumbermen. She's "crazy" about flying and dancing.

You'll discover that *Rondolet* is more than an enchanting Ledo design. Its versatility will delight you! The classic pin becomes a lovely pendant...a brilliant accent on velvet hat or evening bag. It holds a scarf about your throat or shoulders, beautifully. As a belt buckle, it's sheer elegance! • Your *Rondolet* earrings serve also as ultra-smart studs...as clips for dress or pumps. • Exquisitely wrought, surprisingly priced, *Rondolet* is a discovery for discerning women.

Rondolet Pin *14.00**
Rondolet Earrings . . *10.00**
**plus tax, at leading stores.*

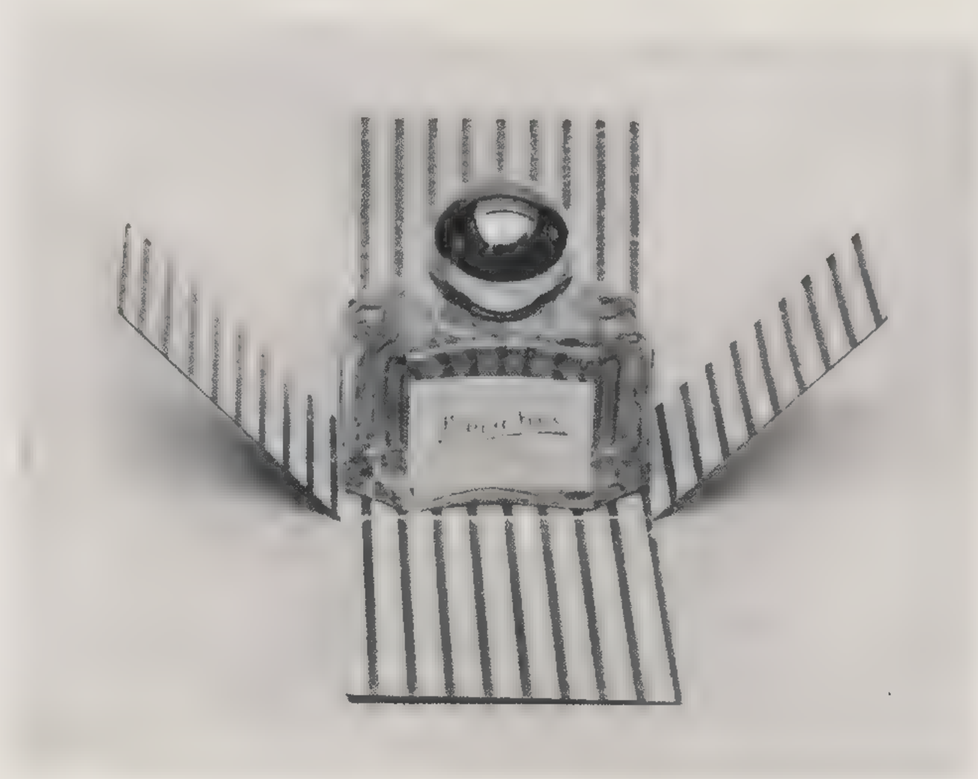
Write for name of your local Ledo Dealer.

Ledo
JEWELRY

Leading Jewelry Mfg. Co.—366 Fifth Avenue, N. Y.

P. S. Rondolet is a happy thought for Christmas-giving!

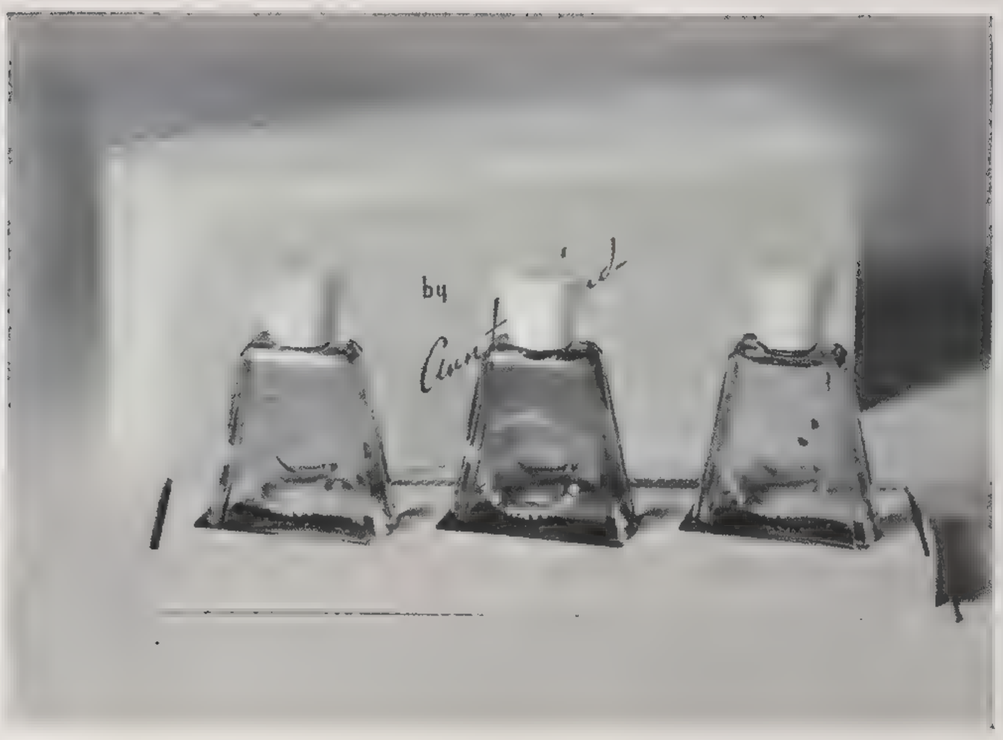
DISCOVERIES IN BEAUTY



NEW FRAGRANCE—new blend: Bien à Vous is Beauty Counselors' first French perfume. A warm, winter-is-in-the-air blend of imported essences that leaves a sharp-and-soft scent behind.

A BRIGHTER OUTLOOK should follow Aziza's Crystal-Clear Eye Drops—soothing, refreshing cosmetic for the eyes in a cream and turquoise-blue bottle; Altman.

LOOK TWICE, and this purse-to-fit-into-a-purse suggests the silhouette of a mouth. Angela Varona (400 Park Avenue) designs "Fresh Start" to hold liquid Make-Up Remover, lipstick, cleansing pads, tissues, as well as an item or two of your own.



A FRAGRANT BOUQUET of garden flowers is caught and held in this trio of toilet waters by Ann Haviland. *Left to right:* Lily of the Valley, Blue Hyacinth, and Perhaps (a jasmine and rose blend). Altman.

SCENTED BALM for faltering spirits might be Eau de Fleurs by Leonid de Lescinskis. This refreshing cologne, with a base of fine oils, is at Saks Fifth Avenue.

MIEHLMANN

LIGHT TOUCH for your face: the unbelievably gentle touch of these fluffy powder puffs, with ivory-like knobs and a nostalgic Victorian outline, make them pearls-of-little-price at Henri Bendel's.

New High in Glamor...

Life's Exclusive "Figure-Type" Fit

Life Bra and Life Girdle glorify YOUR figure because they're proportioned not only to your size—but to your exact figure type. For example—Life Bra is made up of 9 separately designed pieces and *each piece* is changed in proportion for every size and every cup width! And each section of a Life Girdle, too, is proportioned to give you a "Figure-Type" fit from waist to hips to thighs—*whatever* your size or figure variations. Be fitted today for a new high in glamor. At better stores anywhere.

Formfit "TAILORED-TO-FIT"

Life

Bras from $1.25
High-Life Girdle illustrated, comes in 14", 15", or 16" length, $16.50
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your most versatile fashion

walk into it . . .

button once . . .

wrap and tie . . .

Swirl

Mid-Victorian in a modern mood. Gay ribbon print, Bates Sanforized broadcloth. Opens flat for easy ironing. Sizes 10 to 20. See Swirls in choice cottons, from $6.

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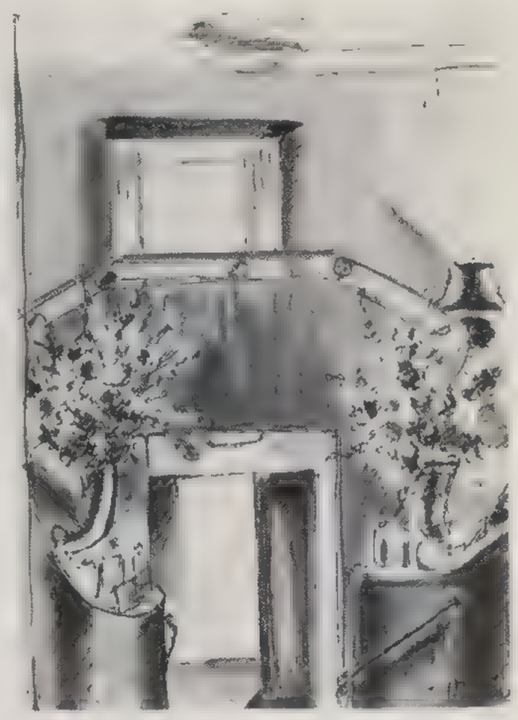
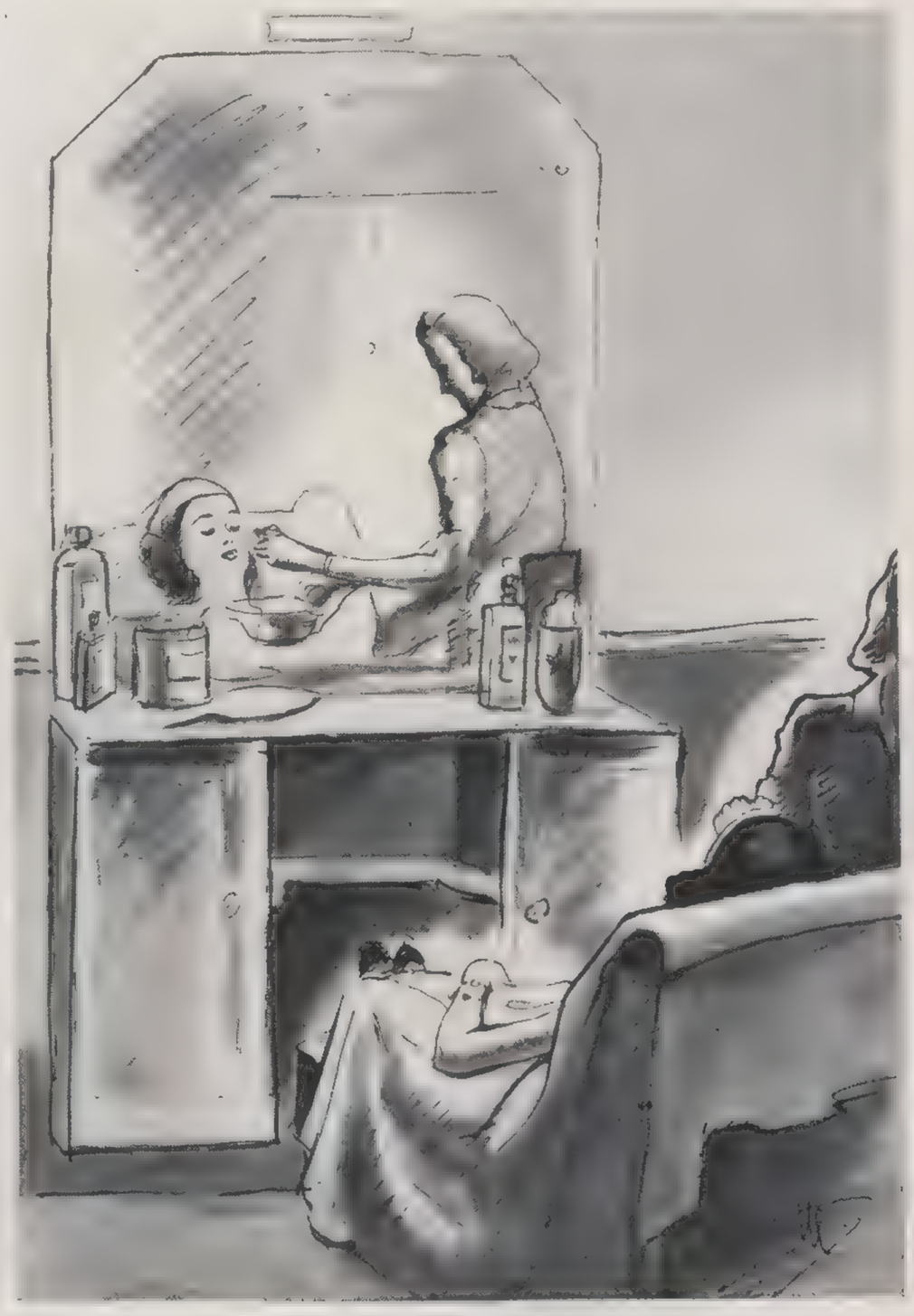
SALON DISCOVERIES: SALON TREATMENTS

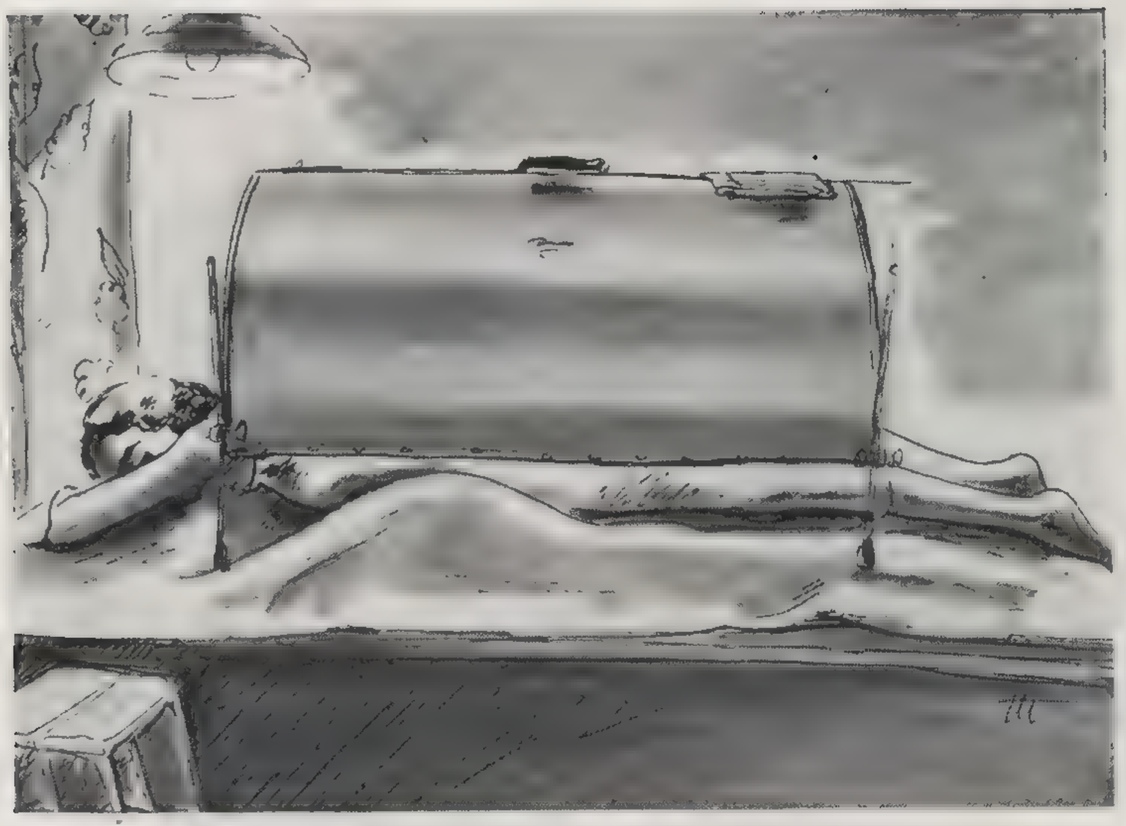


Pretty portion of the reception room at the Cyclax of London Salon.

The Cyclax of London Salon at 7 East 53rd Street is a hushed, pretty hideaway that will soften your pace the moment you enter. Leading from a serene, well-appointed reception room, down through a stair-framed arch (see the sketch at the left), are a series of wonderfully quiet treatment rooms. If you are not familiar with the Cyclax of London products, it might interest you to know that this excellent line is a gentle one in every respect, working quietly and efficiently towards an admirable goal: the fresh look of fine English complexions, much to be admired always, but particularly in this year of delicate fashions, delicate colours. The Cyclax facial concentrates on bringing up the natural skin-blush through cleansing and stimulation. It includes a sketched-below step-of-



In a hushed treatment room: part of a Cyclax facial. Gentle but thorough cleansing of the skin with a special complexion soap.



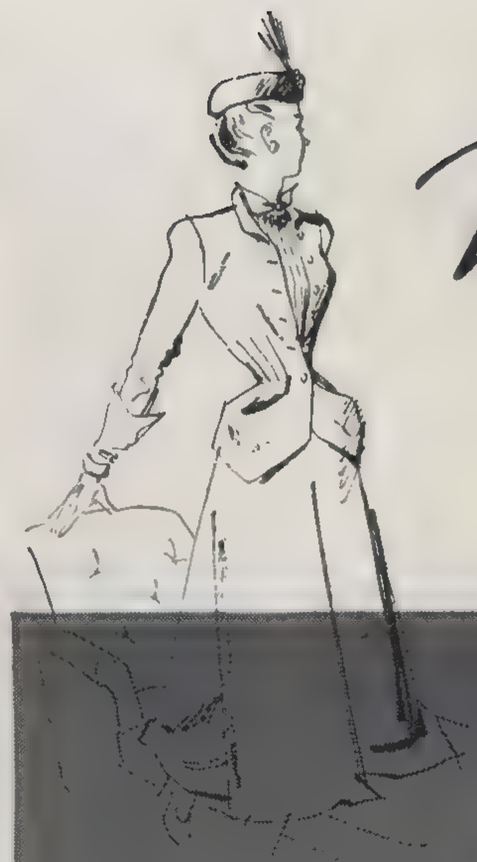
At the Ella Baché Salon: pampering prologue to a body massage: a half-hour's turn under this relaxing half-circle of heat.

interest: a refreshing pause in the pampering series of events when your face is washed gently but thoroughly with a special complexion soap and warm water, sponged, left thoroughly cleansed for what follows in the way of a Cyclax make-up that might include "Pink Mist" lipstick, pink to be sure, but with a winter intensity.

ELLA BACHÉ'S salon at 24 East 55th Street is a cosy, pink-hued beauty spot with a good bit of interesting equipment tucked in neat corners and the friendliest sort of atmosphere. This house feels that the three most important Ella Baché services are thorough and excellent care and treatment for problem skins, extensive wax depilatory treatments and finally body massage and physiotherapy. This last has many facets—can be purely for relaxation and well-being. For instance, a body massage with a wonderfully pampering prologue: a half-hour turn under a half-circle of heat (see sketch above). It opens the pores, relaxes almost beyond belief, makes the body more receptive, in muscle and tissue, to massage. This same body "oven" can play a more serious rôle, soothe and relieve rheumatic aches or, when combined with diet, special exercises, special massage, play an important part in correcting serious posture faults. . . . Madame Baché has long been known for her skin treatments. There are step-by-step correctives for oily skin, for dry skin, for acne conditions. Treatments that you can have once at the salon—then at home (with a prepared package of necessary ingredients). . . . The salon makes its own depilatory wax—a smooth creamy mixture of fine wax and honey that hugs the skin (after expert application), slips off easily, taking unwanted hair with it.

SKETCHES BY DE MARSAN

Near the appointment desk: a pleasant, comfortable spot to wait-your-turn.



My Slip

has always been a **Wonder Maid.** Whether it's a **Wonder Form** or a **Miss Co-Ed** they fit perfectly. Their elegance and luxury inspire in me the confidence of good grooming. I've never had slip problems because I always wear **Wonder Maid.** Sizes 32-44.

At fine stores from coast to coast or write

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TALKING TO GIACOMMETTI

Notes on the great modern Italian sculptor, working in Paris

BY IONE ROBINSON

GIACOMMETTI's building at *rue Hippolyte* rose up into the night sky like a grim stone prison. Waiting in front of the shabby wooden door I thought of the tall, narrow, elongated figures Giacommetti was working on last summer. They stood, one beside the other, like a regiment of phantoms; faces half finished, arms half finished, torsos half finished. Every statue looked the same until one studied the forms carefully.

I remembered the rows of tiny, pin-like figures on a shelf above the disorderly sofa; and, leaning against the walls, the sombre, thin, oil sketches of Roman-faced women. At first glance, these small figures and the oil sketches had a sameness too, until one looked closely. It made one feel that Giacommetti was searching like a scientist to discover some new secret in the human figure. It was as though he had found a certain path that he knew would lead him to the secret he hoped one day to reveal to the world; and each trace of his finger tips on the rugged plaster was obstinate, firm, and controlled with unhesitating decision.

Last summer, as I watched him scooping great handfuls of wet plaster from a battered tin wash basin, laying them over his thin, El Greco-like forms, Giacommetti had remarked that the moment—the time—was a desperate one for all artists.

"What is one to do now? What is one to say? Realism is finished and perhaps abstraction is finished. It seems at times there is no motive in what one tries to do; but I, for one, can not stop."

As he spoke, he walked back and forth, looking at his thin, sculptured women, and smiling slowly under his bushy black hair. "Now it begins to *marcher*, yes, it begins to *marcher*," he said, and then he grabbed his knife and cut frantically into the hardening plaster, trying to force it into a form while the plaster was still soft under his knife. That was last summer.

While I was thinking of these earlier talks with Giacommetti, I suddenly realized I had been leaning against his door for nearly a quarter of an hour, and my hands and feet were freezing from the cold night air. I pushed the door open and walked into the small dark courtyard. Through the broken studio window (which had been stuffed with rags and newspapers) I could see Giacommetti's bushy hair bobbing up and down like a great sunflower in the wind. It was not snowing outside but it seemed as though Giacommetti was working in a violent snowstorm—his clothes were covered with plaster dust and he "plowed" through the plaster-covered studio floor around an enormous white mountain of broken plaster. He was so absorbed that he did not realize I had come into the studio until I said, rather timidly, "You know, it is quite dark in here, Giacommetti; how on earth can you see what you are doing?"

Turning towards the door, his hands filled with wet plaster, Giacommetti smiled as he said, "You realize that some days there are no lights in Paris?"

Before I sat down on the sofa I reached for the light and turned it on . . . but Giacommetti went on working as though it made no difference whatsoever if he modelled in the dark or in the light.

The tall female figure in front of him swayed back and forth like a young tree half embedded in the earth as he laid the wet plaster gently on the shoulders, the thighs, like a doctor binding a wound.

When I asked him what had happened to the brigade of statues I had seen last summer, Giacommetti turned quickly towards the window. Pointing his knife towards the mountain of plaster dust he said, "There they all are, broken into a million grains of plaster."

"That is rather an expensive pile of dust," I said.

"Oh, yes, but then an artist must not think of what he spends and loses on his work. Sometimes I think we artists are just maniacs. Art is a mania, that is all."

Crossing the room, he reached into a paper sack at the bottom of the staircase. "This much plaster costs three hundred francs—yes, an artist is really like a maniac; I have not enough to eat and yet I stand here all day and night reaching into these bags of plaster. When they are empty, instead of buying food, I buy more plaster and this goes on and on. You see what is left of my work: it nearly all ends in that white mountain under the window and then I must find and pay for a truck to come and move the mountains I make away . . . Yes, artists are really maniacs."

As Giacommetti moved back and forth in his small studio, placing handfuls of wet plaster on his swaying figure, I looked at a moth-eaten stuffed owl hanging from the ceiling by a wire.

"I don't know why it is so difficult today—I mean why painting and sculpture are so difficult, but they are," he continued. "Perhaps it is because each of us is fighting an individual problem."

"Wasn't it always that way?" I asked.

Drawing red lines over his figure with a large crayon, Giacommetti answered, "No, it is much more difficult today. So much has been done in the past . . . and one has got to have the courage to go on searching through one's own experience for something new."

"In Florence," I answered, "a young Italian sculptor told me the problem for sculptors today was to find a new form in space, to destroy the 'conventional profile' in a work of sculpture."

"Bosh," Giacommetti said, as he knocked the thin narrow head of his woman from its wire armature. "Bosh—pardon—but why, oh why, did her head have to move? Now I must begin all over again. No, Mademoiselle, I don't believe the prob-

(Continued on page 187)

YOUTH CAN LAST A LIFETIME

BY AUDREY STANFIELD

YOUTH is not the only happy state of being. The better part of happiness rests on accepting this as a fundamental truth.

The woman who spends a large part of her mature years working feverishly to combat such signs of advancing years as facial lines and added weight bears a striking resemblance to the man who spends twelve hours a day trying to make a fortune and long years later awakes weary on a tantalizing spring morning only to discover that the long anticipated fruits of his labour are sour. His life was as tragically devoted to a superficial end as the woman who devotes herself to maintaining only the surface accoutrements of youth. It is the first wrinkle in her spirit and not the one on her face which announces the first passing of youth.

The mature woman's carefully preserved slim figure and unlined face is a hollow mockery, a ludicrous imitation, if it is unaccompanied by a deeper reflection of youth. A too young face on a mature woman is often an accessory after the dismal fact that her inner apparel is shabby.

No other nation places so large an emphasis on youth per se as we do in America. In France, admittedly, it is the mature woman who is the most admired. She is the *femme fatale* heroine of much of her country's fiction and fact. She is the hostess who presides over her salon like a queen who has earned her crown. French women are at first bewildered, then amused, by our thirsting search for the proverbial fountain of youth.

Isn't it of special significance that America's women are often dissatisfied and insecure? The torrent of literature on holding youth and holding love which pours in a steady stream from the presses into eagerly apprehensive feminine hands testifies to this. So does the emotional sterility of the always young, always pretty, and always dull heroines of the magazine stories; the discontented women whose names are legion on psychiatrists' engagement pads; and the inordinately disproportionate admiration and envy feminine film stars inspire.

The period that a woman is young in years is fleeting. But even when it is past, youth is not necessarily gone. It has merely changed its shape. The mature woman who is a knowing craftsman of the art of living has brought the potentialities of the girl into luminous fruition.

Youth is a struggle to sort the essentials from the non-essentials. It is tortured with senseless but agonizing feelings of inferiority and a false sense of comparisons. Experience, the only teacher whose lessons are lasting, blunts the sharp, prickly edge of envy and lays bare the fundamental truth that one person's riches can not enrich another.

Bernard Shaw observed that youth is wasted on youth. But it is not wasted on the happy mature woman for she possesses youth's attributes without its handicaps. In her approach to living she is still as direct, enthusiastic, and flexible as she was twenty years before.

Such a woman has made creative use of her knowledge. She has gained a grandeur of vision and a knowledge that can make her loved and therefore beautiful.

When people look into her eyes, they see sympathetic reflections of themselves, not, as in years past, a concentration on herself. She now has the grace to remember that human beings are dependent on one another. She believes that there is a happier state of being than youth.

TALKING TO GIACOMMETTI

(Continued from page 186)

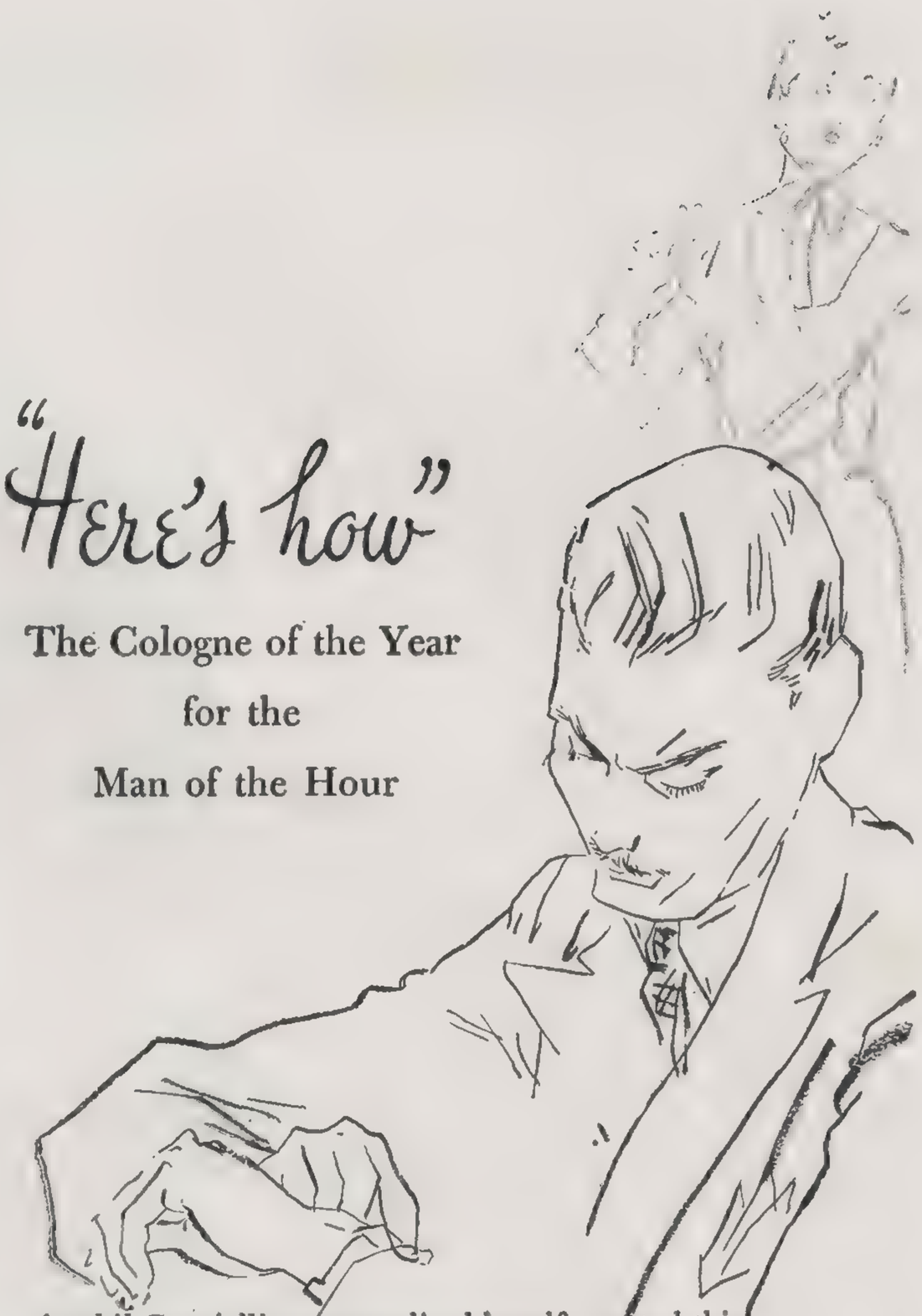
lem of an artist today is merely in finding a new form; that would make the whole thing too easy. The problem of an artist today is the same in one sense as it has always been from the beginning of time. An artist must create something good. Something good is always new."

Reaching for his empty wash basin, Giacommetti straightened its dented sides with his strong hands. Walking over to the bag of powdered plaster he measured out six handfuls, as though he were a baker measuring out flour to bake bread. Pouring water over the plaster, he said,

"Arp is a great modern sculptor because he is honest. Arp's honesty makes him one of the most original sculptors today. The trouble now is so many young artists think they are creating something new by copying Arp, Picasso, Lipschitz, or whatever they see in another artist's work that looks new to them. Of course that is the reason we are beginning to have a 'Modern' academy."

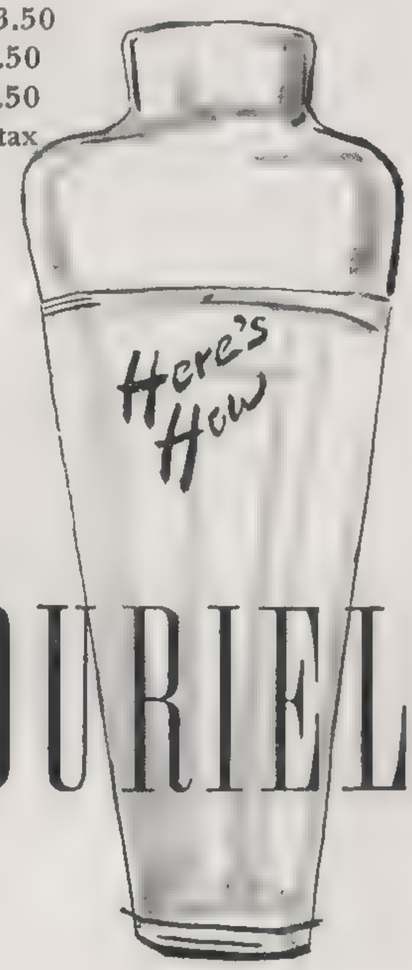
"Some people in America think there is nothing new in modern art in Paris—that Paris is dead," I said.

Giacommetti set down his basin of plaster and walked over to his broken north-light window. Looking up into the night sky at the moon, he turned towards me and whispered, "That moon is shining down on this Paris, which in spite of all its misery remains the '*Tête*' of our world. If one day the creative spirit of Paris dies our world will really be quite finished."



Artchil Gourielli, cosmopolite himself, created this superb cologne for men who know that a man's cologne is part of his good grooming. New . . . suave . . . distinguished . . . and very man's man. After a shave . . . after a shower . . . the well turned out man likes the crisp, fresh scent of Here's How... its bracing effect. He uses it casually, but chooses it with the greatest discrimination. Enjoys its clever "silver" topped shaker . . . both as a gift and as a smart dressing room accessory.

Here's How Cologne 3.50
After-Shave Lotion 2.50
Talc 1.50
plus tax



GOURIELLI

GOURIELLI, 16 East 55th Street, New York 22, New York

HUNTER'S MOON RECIPES

BY PHYLLIS AXFORD

COOKING game birds requires a technique as different from cooking poultry as the art of dressing for the woods is different from that of dressing for a day on Fifth Avenue. Game birds are all lean; they have a distinctive taste as sharp as spearmint, and they require no rich dressings. They go with greens, red currants, onions, and nippy cheese, and sing to the accompaniment of full-bodied wines or brandy. They make prize dinners.

Wild ducks come first in abundance to the tables of the hunter's favourite friends.

LAKE ST. CLAIR CANVASBACK DUCK

Choose a prime young bird with a flexible breastbone, preferably a duck that has been cleaned immediately on having been shot, then has been allowed to hang one day to one week, depending on how high the gamy flavour should be. Let the bird come to room temperature, if it has been frozen or refrigerated. Wipe out the body cavity with a clean cloth wrung out in cold water and fresh lemon juice. Stuff the bird with a big handful of parsley, swished through sherry, then peppered and set loosely inside the duck. Leave the cavity open. Roast uncovered in an oven about 325° for fifteen minutes or less per pound, serving it slightly underdone and juicy. Baste the duck, every ten minutes at least, with the pan drippings, having tied over its breast strips of side bacon, with the rind removed and with scissor slits to keep it from curling. When the duck is done, set it on the serving platter in a warm place.

Drain the fat off the pan drippings, and add to the brown drippings a wineglassful of port, the juice and grated rind of half a lemon and half an orange, two tablespoonfuls of black currant jelly or wild grape jelly, and a dash of cayenne. Garnish the duck with apples, baked in brown sugar and raisins, and with choice green broccoli. Pour over the duck a jigger of brandy. Set the bird alight. Serve it flaming. Serve the gravy separately. Serve with water cress, tangerine sections, boiled wild rice, and stewed tomatoes.

WILD TURKEY STEAKS

Wild turkey is still the biggest of the upland game birds, too big to serve for a small family. From Canada's Turkey Point comes a suggestion for serving wild turkey for two. Trim off the legs, the neck, and the wings, and add these pieces to a quart of consommé, to make a woodsy and wonderful soup. Or use them for wild turkey broth. Have your butcher cut the rest of the bird crosswise with a band saw into steaks about one inch thick. Wrap each steak in Cellophane, and keep in the quick-freeze compartment until required. Each steak will have some "white" meat, dark meat, and gravy makings, a cross-section of the turkey. Allow the turkey steaks to come to room temperature, then grill them in butter. Garnish with black olives, and accompany with celery, water cress, and green beans or peas.

GROUSE WITH GRAPES

The ruffed grouse, which we often erroneously call the partridge, is delicious both hot and cold. It has a delicate flavour, much less pronounced than the flavour of a high pheasant, and, with flavour accentuated, makes a memorable meal. For grouse with grapes, roast a tender young grouse or poach it gently in butter and let it get cool. Make a basket of baked pastry, or line a deep dish with a baked piecrust. Set in the bird, and surround it with equal amounts of white and blue grapes, peeled and seeded. Pour over this next a light gelatine mixture. Let it set. Serve this festive dish chilled, surrounded by big bunches of blue and white grapes, set in their own green leaves.

GRILLED GROUSE WITH MUSHROOM CAPS

To serve two, take a fine young partridge, clean it, and split it down the back. Skewer it flat. Grill it in butter until well done. While the bird is cooking, fry choice, fat mushroom caps in butter. Fill each cap with chopped parsley. Serve the spatchcocked partridge surrounded with mushrooms. With this dish, try broccoli, spinach, or fresh-frozen asparagus tips, with Maltese sauce, for novelty. Make your favourite Hollandaise sauce and, at the last moment before serving, grate in a garnish of orange rind, and the juice of a small, sweet orange.

For an excellent Hollandaise, heat one tablespoonful of water and one of white wine vinegar with pepper and salt to taste. When reduced over a quick fire, remove the pan to a position over simmering water. Add a tablespoonful of cold water and two egg yolks. Stir briskly. Add half a pound of fresh, hard butter, and just a suggestion of lemon juice.

ROAST PHEASANT WITH SAUERKRAUT

Pheasant is the most festive of all the game birds and perhaps the most cherished. It is the only game bird on this continent which really lends itself to elaborate garnishes and cooking processes more akin to classic French cookery than to pioneer preparations. However, Americans shoot as many pheasants each fall as ducks, and you may want to command two or three good recipes for doing justice to this marvellous bird.

If the pheasant is young—that is, if the tip feathers on the wings are pointed—it will be good roasted. Roast it plain, in a moderate oven, stuffing it only with a bit of salt pork or bacon to keep it moist and juicy. Serve the bird planked with hot sauerkraut, sprinkled with bits of pheasant liver, sautéed in butter.

POT-ROAST OF PHEASANT

Pot-roast a young pheasant by putting into a dish only slightly larger than the pheasant itself, one sliced

(Continued on page 189)

HUNTER'S MOON RECIPES

(Continued from page 188)

carrot, one sliced onion, and one slice of fat cooked ham. Set the pheasant on top of this layer, butter the breast, and cover the dish. Bake in a moderate oven about twenty minutes to half an hour, depending on the size of the bird. Take the lid of the roaster off a few minutes before removing the pheasant onto the serving platter, and add a wineglassful of Burgundy to the roasting pan. Stir well over a hot fire. Strain the Burgundy gravy over the pheasant, and set around the bird a border of mushrooms and choice onion rings, grilled separately in butter.

With cold roast pheasant, try a mixed green salad served with Gloucester sauce. Gloucester is an English derivative of mayonnaise. To make it, take a cupful of mayonnaise, add slowly two tablespoonfuls of heavy cream, sweet or sour, the juice of half a small, fine lemon, and a level teaspoonful of chopped fennel.

Pass around with the cold pheasant and green salad with Gloucester dressing, a plate of orange sections, salted walnuts, blanched almonds, and clusters of whole, blue grapes.

QUAIL BENEATH THE ASHES

Every game bird, hunters claim, is improved by being allowed to hang in its feathers at least twenty-four hours, although all wild water fowl must be drawn first, drawn as soon as possible after having been shot. Pheasants are usually hung up without having been drawn, then are emptied by the neck, to keep them from breaking up when they get high. But while most game birds have dark meat, and are improved by hanging, the quail has white meat, and is best cooked absolutely fresh and served very dry and well done.

If you are away shooting in your own log lodge, or at your hunting club, serve your quail the day they are shot, or have the quail plucked, drawn, and frozen without delay. If you serve them on the spot, try them roasted in the live coals of your own fireplace or wood campfire. Wrap each plump bird in a big, green vine leaf, then in bacon, then in double parchment paper. Bake in the coals. Remove the paper but not the other wrappings, and serve piping hot with biscuits and elderberry jelly.

QUAIL WITH SOUR CHERRIES

Butter the breasts and roast the quail till well done like little chicks. Baste frequently during the roasting. Stir into the brown drippings of the roasting pan two tablespoonfuls of red currant jelly, a wineglassful of port, and a spoonful of brandy, and stir briskly. Serve this gravy in a sauceboat. Dish up the golden brown quail and garnish them with a cupful of sour red cherries, previously heated up in the syrup in which they have been canned. To the drained cherries, add a dash of cayenne, and a sprinkle of lemon juice.

To climax a good game dinner of duck, partridge, or pheasant, try traditional desserts from colonial days, modernized by smaller servings. Pumpkin tarts, hot mince tarts, tiny gooseberry pies, or elderberry pies are nostalgic and delicious. All the game birds except quail are enhanced by red wines. Quail requires champagne or white wine for harmony. Finish with coffee, smoked Cheddar cheese, and brandy.

Smoking gives to Cheddar cheese new piquancy and delicacy. First the cheese is mixed or kneaded till thin enough to permit it to flow through stuffer tubes, under pressure. It is then stuffed into two-inch casings, one pound each. The casings are tied and looped over a smoke stick, and smoked at seventy degrees. Smoked cheese is a wholesome food, filled with robust flavour. New effects are smoked cheese with fruit flavours, or with shredded hickory nuts, or roasted, crushed Canadian hazelnuts to add taste. Come to think of it, the outdoors heavy-shelled butternuts, hickory nuts, and walnuts are not bad themselves, at the close of a succulent game dinner.

WHOSE EYES?

(See page 109)

THESE are the answers to the quiz on page 109. If you managed to guess correctly eight of these names, your memory for eyes-of-faces rates as fairly good. If you guessed more than ten correctly, your memory for faces is of almost F.B.I. astuteness.

As to the men themselves: we selected them because theirs are among the kind of eyes we would most like to please with the fashions chosen for this issue. They were not, actually, the Men Who Spoke on page 109 (although the speakers' views were, we think, representative). Here, now:

1. Clark Gable
2. King George VI
3. General Dwight D. Eisenhower
4. Gary Cooper
5. Admiral Richard E. Byrd
6. Marlon Brando
7. Cornelius Vanderbilt Whitney
8. Edward Stettinius
9. Eric Johnston
10. Tyrone Power
11. Alfred Gwynne Vanderbilt
12. Ambassador Henri Bonnet
13. Rex Harrison
14. Ray Milland
15. Ray Bolger
16. General Carl Spaatz

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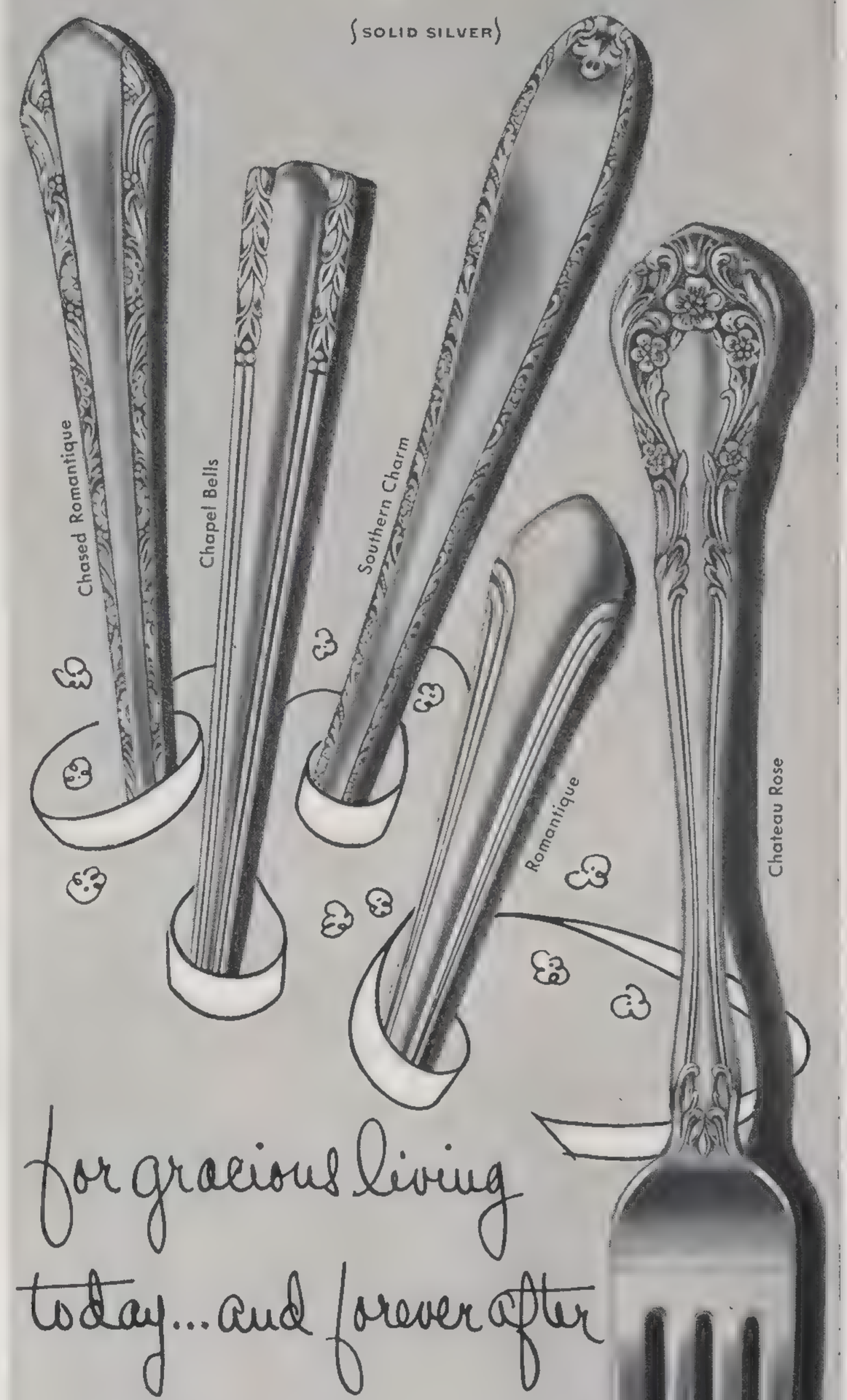

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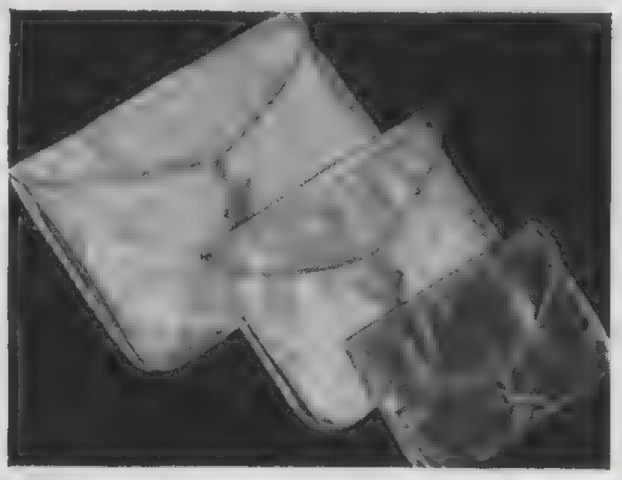

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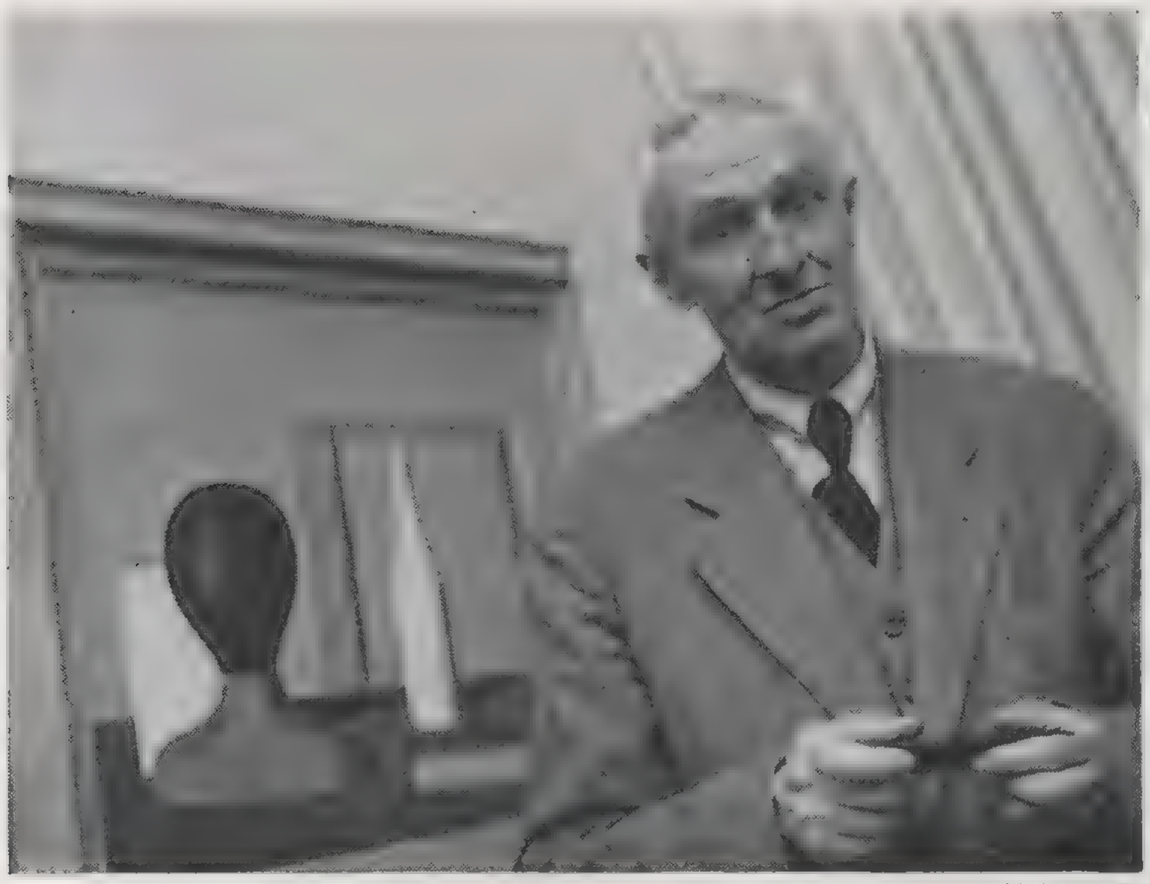
FIVE MODERN ITALIAN ARTISTS

TODAY, many large Italian cities have their own school of artists, much as they had during the Renaissance. Italy is showing an amazing capacity for cultural renewal and expansion. Her new films are admired throughout the civilized world. Her artists are throwing off their provincial bonds. Her huge Biennial Art Exposition at Venice (where the photographs on these pages were taken) is now at last bringing advanced foreign art direct to Italy as well as showing a number of the newer Italian painters and sculptors who are beginning to enjoy an international esteem once reserved for Modigliani and de Chirico. And Italian enthusiasts are keeping apace; in Milan, there are nearly twenty large collections of twentieth-century Italian art—more than New York can boast of in the modern American field.

MARINO MARINI is Italy's leading contemporary sculptor who, at forty-seven, is considered by many notable critics as a major creative force behind our era's rich sculptural achievement. Marini stands here beside one of his powerful, deeply moving equestrian figures; behind him is the massive, implacable nude that he calls "the bomb." He prefers to live in industrial Milan rather than Florence or Rome. "I need to feel around me an aggressive energy in activities other than art," he says, "that is, in manufacturing, building, and the life of the people. When I visit the Roman landscape, I sit quietly and listen for the sounds of the past which sometimes rise from the ground. Then I go back to Milan and work."

RENATO GUTTUSO is perhaps the most influential of the young Italian artists of advanced tendency who have joined forces under the slogan, "The New Front." Sicilian-born and now living in Rome, Guttuso's lively personality and intelligence have contributed to a fame which began with the publication in 1945 of *Gott Mit Uns*, a book of his ferociously anti-German drawings, based on his courageous experience with the Partisans. Like many of his Italian contemporaries, he reveres Picasso's more recent works. His aim is to apply the expressive power of "abstract" art to social themes, as Picasso himself did in the Guernica mural.



LEE MILLER

GIORGIO MORANDI is Italy's most respected living artist, the winner of the coveted prize for native painting at Venice's Biennial Exposition. Now almost sixty, Morandi has lived all his life in Bologna, following a career of lonely, meditative experimentation advocated by his French idol, Paul Cézanne. Like Cézanne, Morandi ceaselessly explores the recondite problems of tonal structure. His subject matter is restricted to still life and landscape—usually bottles from his studio's large collection or views of the nearby Emilian fields. In youth, he joined Giorgio de Chirico and Carlo Carrà in the important school of "metaphysicists." Morandi was awarded the Venice prize for a lifetime of devotion and unlagging inspiration in art.

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FIVE MODERN ITALIAN ARTISTS *continued*

GIUSEPPE SANTOMASO is one of the distinguished members of the new young art generation in Venice—among others are the painters Armando Pizzinato, Emilio Vedova, and the sculptor Alberto Viani. Allied with Guttuso *(p. 191)* in "The New Front of the Arts," they seek to strike an equation between the anti-representational developments of earlier twentieth-century art and the daily reality which assumed a sharper meaning during the terrible years of the war. Using a soft Venetian colour, Santomaso concentrates on abstracted yet easily recognizable images, local fishing scenes, or of the Grand Canal seen from his studio windows.

LEE MILLER

GIACOMO MANZÙ is one of the "Three M's," famous throughout Italy as the principal modern heirs to the great Etruscan and Renaissance traditions in sculpture. The other members of this artistic triumvirate are Marini *(page 190)* and Arturo Martini (who died last year). Manzù's art is warmly romantic and graceful, as in the lovely *Grande ritratto di signora* beside which he was photographed here. Now forty, Manzù is a profoundly religious man, whose small bronze figures of cardinals are among the best church-inspired works of art of our time. Although for the "modernists" Manzù lacks a contemporary vigour, he won the prize for Italian sculpture at this year's Biennial.

THE VENICE BIENNIAL ART EXPOSITION

BY LEE MILLER

VENICE closed, the last day of September, its Biennial Festival's vast, summer-long exposition of art and sculpture. Last June, painters, sculptors, and critics, collectors and museum directors invaded the city for the exhibit's *vernissage*. State gondolas paraded Italy's President to the opening. Ambassadors gave receptions. Traditionally, in June, Venice hears the murmur of honeymooners, wearing trunk-creased trousseaux and holding hands in gondolas; then, in August and September, Venice sees the international holiday crowd in sun-oil, slacks, and motorboats, dashing to the Lido. Alternate—Biennial—years, a serious group gathers to award the coveted *Prix de Venise* for movies and for music. But this summer, the conversation along the Rialto was not so much of *amore* or *la sport*, nor even of the beautiful Saint Ursula series by Carpaccio, cleaned and made really visible for the first time since they were painted. From June till September, people talked most of the Biennial's art show. They talked of Picasso, of Henry Moore, of the Peggy Guggenheim collection, of the "metaphysicists" and the new young Italian artists who have bloomed in spite of the artistic drought of the past twenty years.

Contemporary art and sculpture had been in former *Biennales* in quantity, spaced out in the permanent pavilions of the exhibition grounds (each country has its own building in the shady paths of the *Jardinio Publico*, three stations up from St. Mark's on the little *vaporetti*, steamboat buses). But it was all commonplace academic art, or heroic memorial art, and there was no hint of this century's experiments or of the world's advancing taste. International critics simply ignored it.

Before this summer, Italians had not had the opportunity of seeing any modern foreign painting of significance. They were astonished. They buzzed and talked and compared and glowed with a not at all misplaced pride in their own accomplishment during isolation. The younger painters' enthusiasm is whetted by inter-city competition—the school of Milan against that of Rome or Venice, as in Renaissance days. The colour and character of each city influences its artists.

The three front rooms of the British Pavilion contained a magnificent selection of Turners sent on from the recent show in Paris. At first glance, they were monochromes, almost Cubist in the subtlety of their colour after the bombardment of brilliance which makes up the Venetian scene. The other rooms were a retrospective show of Henry Moore—twenty years of his work. Massive and small sculptures, abstract and representational, led up to his most recent style of grouped figures such as the one in Battersea Park, London. After the dazzling flatness of sun and sea, the volume of his sculpture was calming and reassuring.

Henry Moore left for London before the announcement that he had been awarded the prize of half a million lire as the best foreign sculptor, but he had had a week in Florence and a few days in Venice arranging his work. He prowled around, stocky, un-Latin, serious, and simple. He talked with Italian-speaking artists and critics, inarticulate, but sculpting his intentions with his hands like an Italian and being interpreted by his fans. He liked the sun, *Americanos* (a vermouth and soda drink), and a bronze statuary group at the right edge of St. Mark's.

The award of first prize for Italian sculptors to Giacomo Manzù caused some surprise. The Tate Gallery in London has acquired a small bronze by him of a cardinal, sly and somnolent. Mr. John K. M. Rothenstein, who made the purchase for the Tate, regretted that he was unable, for foreign exchange reasons, to buy an equally somnolent, nearly life-sized lady in a peignoir.

Marino Marini received no prize, but his equestrian figures in gesso are memorable. The mysterious aura of Chinese dynasty art and the vitality of modern good humour blend into something quite new. He is the leader of a group of young artists which is centered in Milan but unites painters and sculptors all over Italy. He and his wife are both light-hearted, gay and good-looking.

Of the young painters, Renato Guttuso and Giuseppe Santomaso stand out. Guttuso, a "young prize" winner, is a vast, untidy, and charming Roman whose themes are wood-choppers, laundresses and landscapes with birds. He blends abstraction with social realism; his colours glow with countryside richness. One of his most recent pictures has been presented to the Tate.

Giuseppe Santomaso is a Venetian and a colourist. His canvases show virtuosity inspired by blue lagoons, olive oil, oranges, and open windows. He is elegant and attractive without being foppish. Two young abstractionists of interest, who shared the gallery with Guttuso and Santomaso, are the bearded giant, Emilio Vedova, and Armando Pizzinato, both Venetians.

Very impressive is the gallery of Metaphysical Painters . . . Chirico, Morandi, and Carrà. Their period was World War I, and although neglected in Italy until now, they have been one of the most important world-wide influences in modern painting. The Chiricos shown are of outstanding beauty, but the artist himself was not present as he is now busy denying his former brilliance and denouncing his own work. However, Morandi, tall and monk-like in appearance, was there, much honoured by the younger generation and was awarded the first prize. Carrà, too, a cosy, short, enchanting man, was present with his wife. He had an exhibit of more recent work in another section.

(Continued on page 195)

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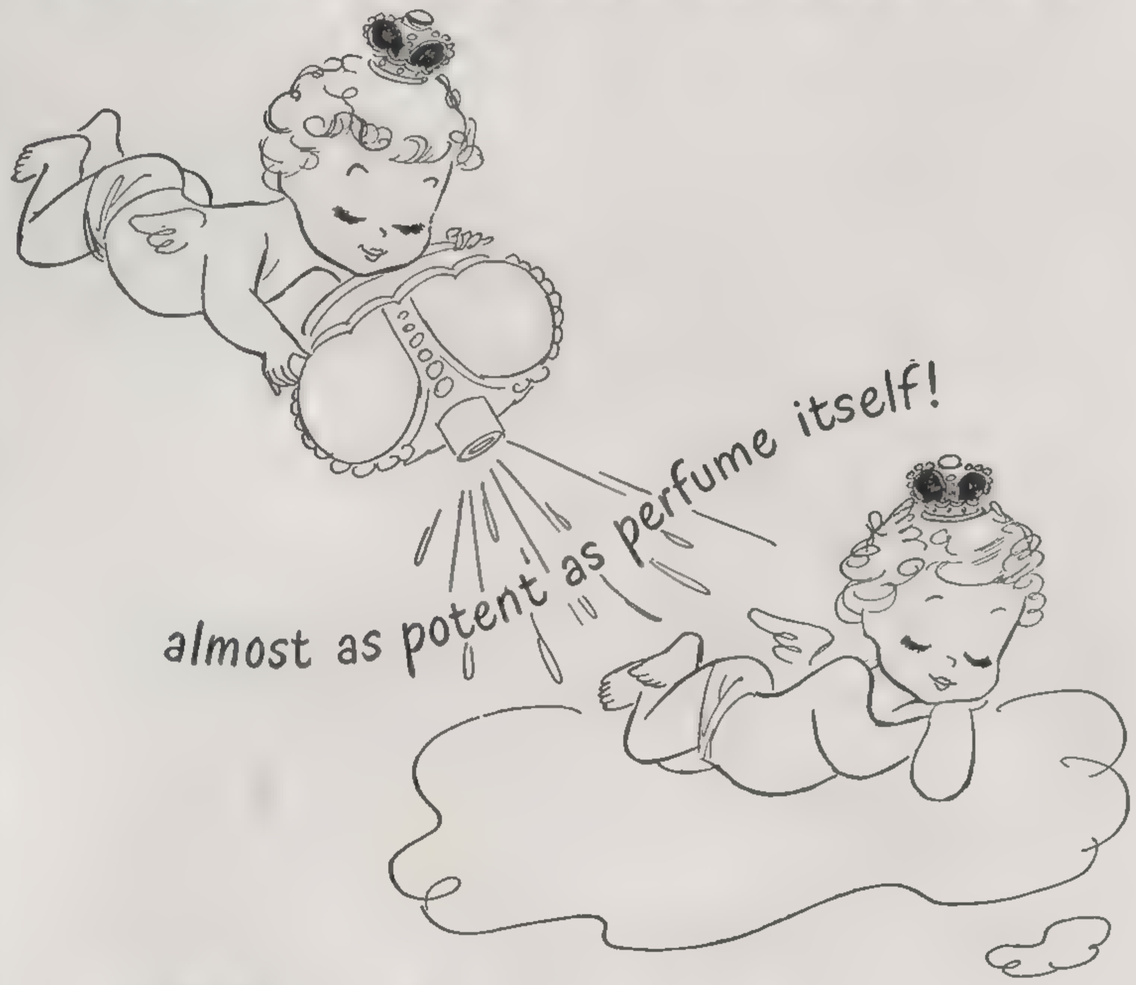

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MEDITATIONS ON GREY HAIR

BY ERNESTA BARLOW

It was on my wedding trip, in Paris when I was a bride, that I first found white threads treacherously sneaking up through my black hair.

This, I thought—and looked gloomily into the mirror—will be the end. You are beginning to break up already.

How many times had my young husband told me of his delight in my shining teakwood crown, falling in rippling waves to my waist. What would he think of me with grey hair? That I had married him under false pretenses, no doubt.

And why was I thus singled out for early doom? My French grandfather was to blame, I knew it in fury. He had gone white at no age at all: my mother had often spoken of it. And now the sins of the fathers. Oh, it wasn't fair!

That afternoon I was sitting for my portrait. The artist squinted at me through his hands.

"Beautiful hair," he muttered to himself.

"But it's going to be grey," I said. "It's begun already."

The painter mixed a fresh colour on his palette and put it carefully to one side with a clean scoop of his palette knife. He offered no condolences, merely remarked it was lucky I was a brunette. Brunettes, it seemed, turned a wonderful dusty blue, whereas blondes and redheads simply looked faded. "And," he added with that heartless detachment of artists, "you won't be too good either until the grey really gets established. Then come back and let me paint a real picture of you. Anyone can have black hair, given a good hairdresser. Only the chosen few can go grey at your age.

"Just stop in at the Louvre on your way home," he continued, a brush between his teeth, "and have a look at the Nattiers. Those women knew a thing or two when they powdered their hair! They did it because grey hair is probably the most becoming thing a woman can have on her head. It doesn't add one day to her age and it can make almost any woman look distinguished."

I went to the museum and I took my young husband with me. Here, before Madame de Pompadour, I told him the awful truth.

He looked from the portrait with its close-coiffed, elegant little grey head and back to me. I waited.

"Guess that painter may be right," he said thoughtfully. Then with enthusiasm, "How long will it take?"

My emotions did a rightabout. "I don't know," I said happily. "Perhaps something will scare me half to death and it will turn faster!"

But no miracle happened. I had to travel the slow road with everyone else. How I envied the snowshoe rabbit and the weasel who go white when winter comes each year.

Undeniably, the artist was right; the first stages of grey hair seem none too good when one has had a shining raven head. You are neither one thing nor the other. This is where so many women weaken and take to the dye pot. Once dyed it takes real courage to grow grey. The only thing to do then is to be drastic, enter a convent and wear a nun's coif, or cut the hair off as short as possible and have it curled every other minute like a woolly lamb until it is long enough to treat normally.

When your hair turns, you may find it is not nearly as strong as it had been, there may even be difficulty in keeping it from falling or breaking. It may be very dry and you will have to use grease on your scalp and oil on the hair itself. Then your hairdresser will caution you against black dye. But he tries to be helpful. Henna, he may suggest, will do no harm, in fact he recommends it as tonic. You thank him and say that while you have nothing against red hair, your skin was intended to go with something quite different. You will stick to the bluing rinse, please, but not so strong that you go out looking first cousin to a lilac bush.

For the first few years while the grey was getting "established" I used something ink-coloured that came in a bottle. It went on with a little sponge on the end of a wire. My mother callously insisted it was the same brew she had for high button shoes in the nineties. Whatever it was, there was no deception practiced. It came right off, and I used it or not as the spirit moved me.

One night when I had not used it, I went to a large diplomatic dinner in London. A lady opposite me leaned forward and said sweetly, for all to hear, "When I saw you yesterday at tea, surely your hair was much blacker?"

"It was," I said, "much blacker, yesterday."

Her husband, next to me, raised his champagne glass hastily. He did not look at his wife. "To women who have the luck to turn grey before they should!" he said.

Lucky, he had called me, and had drunk a toast to all others like me! No one, until that night, had even mentioned my hair since it became pepper and salt. I never touched the blacking again.

When I got home to New York, my artist aunt, Cecilia Beaux, surveyed me with a shrewd and critical eye. Beaux, we all called her, and she was far more than a successful and internationally known portrait painter. She had the most seeing eye of any human being I ever met; always seeking, always finding both the form and the substance. When I went out with her I felt deaf and blind in comparison. Eagle-eyed, she could be quite as ruthless as that splendid bird.

"Your hair is not curly enough now that it's grey," she remarked heartlessly. "Go and do something about it. Black hair can be Indian straight, Chinese straight, but not white or grey hair."

I didn't even ask why, our

(Continued on page 196)

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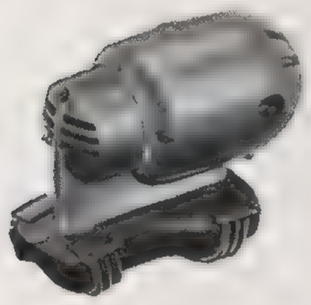

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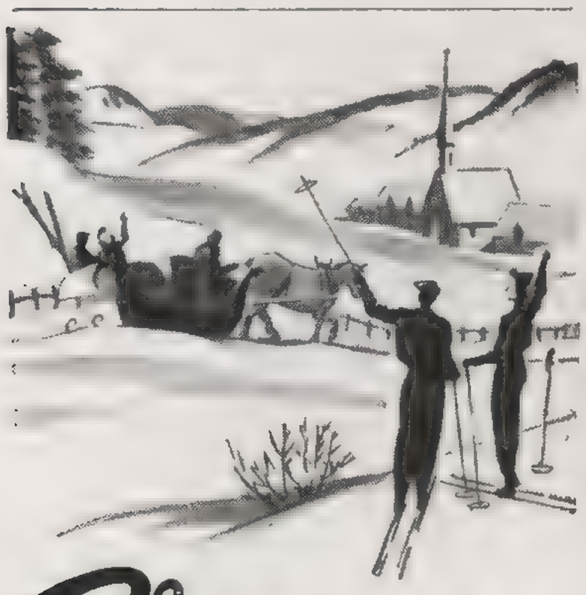

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VENICE EXPOSITION

(Continued from page 193)

Gino Severini, the grand old man of Futurism, and his wife, came from Paris. He was "chaired" in front of his paintings by the young painters. He is frail and sweet, and his daughter is married to the young Roman sculptor Nino Franchina, whose white elemental naiads are in such contrast to his own "lean and hungry" looks.

There were special galleries for Rouault, for Braque, for Klee, and for Picasso—painters who had never been seen in Italy, and had rarely been seen in such staggering profusion in any country. For some curious reason, Braque was given a prize, and Picasso, whose influence is everywhere evident in the younger artists' production, was passed over.

There were salons of French Impressionists and a dazzling display of Renoir, Degas, Monet, Van Gogh and Seurat. But there were also endless dreary national buildings full of derivative and inconsequential pictures, chosen in their native lands by some sort of official and bureaucratic method.

Had it not been for the courage of the director, who refused to remove the Delvauxs and Magrittes, the Belgian Pavilion would have been as dull as most of the other countries. Several nations such as Greece and Spain didn't show at all, and the U.S.A. exhibit didn't arrive in time for the opening. Happily, Oskar Kokoschka, the great Austrian Expressionist, now resident in London, had a main gallery to himself and his extraordinary early pictures were lent from all over Europe to make a superb retrospective show. Although he is now over sixty, his battered, beaming face is more youthful than in his early self portraits.

Most sensational was the pavilion of Peggy Guggenheim, the American art collector. She has moved herself and her well-known "Art of the Century" collection from New York to Venice and hopes to acquire a *palazzo* to house them permanently. Her selection of 136 paintings, sculpture, and objects makes a historical survey of the trends of modern art from Dadaism through Cubism, Abstraction, and Surrealism. She has rare examples of Picasso, Ernst, Brancusi, and Archipenko in different periods and the range and balance of the collection as a whole points up the significance of each artist in relation to the others. They look vibrant and joyous on plain white walls after their heavy architectural setting in New York. A mixed show is always more stimulating than a one-man exhibit and the "light touch" inspired darling old Fiorello Venturi, the critic, to swing her Calder mobile for half an hour. The light touch was increased by Peggy Guggenheim's two very rare Lhassa terriers who flip-flapped around the exhibition looking extraordinarily like the dogs of the Renaissance Venetians and succeeded in making her spectacular show look very much at home.

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GREY HAIR

(Continued from page 194)

family was too used to Beaux's being right about such things. "Something about it" meant a coiffure. For the first time in my life I suffered the tortures of a dryer after a finger wave.

"How now?" I asked the aunt.

"You look so eighteenth-century you should be on your way to the guillotine," she said. I was on my way to the Beaux Arts Ball dressed as the young Lafayette, and the guillotine did not strike me as a favourable substitute.

While it may be a matter of unconcern for chameleons, for human beings to change colour takes a bit of adjusting. Certain patterns and habits have been acquired. All at once the browns you had been told for years were just your shade, my dear, you now look at with a jaundiced eye.

"All my clothes are terrible," you groan, burrowing fruitlessly in the depths of your cupboard.

"What on earth are you looking for in there?" your husband asks.

"What I'm looking for," you say from behind the hangers, "is a dress I never saw before." You are sure it must be there, every woman is sure when she gets to this stage.

Last season's favourites, while still in prime condition, seem just the thing to send to Cousin Amelia who has rather homely daughters. You are seized with a primordial urge to emerge in new covering, like a crab when he discards his shell.

Suddenly, I was no longer envious of my best friend's mink coat. She had russet hair, mink was perfect for her. Me, I now looked with longing at luxurious blue foxes, black or very light silver foxes, and Persian lamb, sealskin, chinchilla. Of course mink so dark and lustrous that it is worth the price of a movie contract will look well no matter what colour one turns; and now there are all the subtle bluish tones, that mutations of the mink have made possible.

Again it is your wise and all-seeing aunt who points out to you that black is the basic colour for women with grey hair.

"Then please come and help me get a new dress," I begged her.

Beaux had a happy habit of talking to any saleslady as if she were a fellow artist. Grey hair, they agreed, calls for black first and from there into the coolest, freshest colours mixed. Nothing muddy, but any pastel shade would do, and what Beaux called "no colour." Violet, I gathered, is hard for anyone to wear, but we could stand lavender if it was so light you couldn't recognize it. With that, my aunt called back a girl in a scarlet hat.

"Fireman's red," I observed wishing to assert myself in some degree, "is hardly a cool colour."

"No," the saleslady said, "but

(Continued on page 197)

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GREY HAIR

(Continued from page 196)

it is one of the best shades for grey hair."

"Now your lipstick is the wrong colour," Beaux objected when I tried on the hat. "You are no Balinese; you can't wear fighting reds, they must match." Would I ever learn?

Bit by bit I caught on, with the aid of a large and outspoken family. Fresh, butter yellow is good for grey heads, and greens if they are very pale or else on the dark, bottle-green side. Any blue but the hard bright shades. Raisin colour will do, so will black and white prints; and tweeds, sweaters, flannels, knitted things in grey. But be careful to see the colour by day so that you are sure there is no beige in it. And never, on any account, wear orange. Get smallpox, bubonic plague, but never, never get anything orange unless you wish to frighten children. As for the lamés, the bronzes are to be avoided, and the silvers preferred to the golds.

[EDITOR'S NOTE: This colour counsel is excellent for the woman with dark hair turned grey. But women whose hair is greying from blond or red or light brown, often are flattered by beige, an accent of orange, the glint of gold or bronze.]

Paul Poiret was still making clothes while I was trying to get adjusted to grey hair. To this great dressmaker I was a species, not an individual. On my yearly visits to his salons he cast a few pearls toward me and my kind. I gathered them eagerly.

"Women with grey hair," he said, "should make a feature of it, accent it, call attention to it. Nothing will do this so well as to match the grey of their dress exactly to the shade of their hair—but *exactly*," he emphasized. A mannikin in yards of something cloudlike was summoned, "The diaphanous touch will be particularly suitable—you comprehend? —the thinnest of grey chiffons and tulle will make Madame look as alluring as moonlight, as ethereal as a sprite—Madame will find it has distinct advantages," he pointed out with practical Gallic reasoning. He advised organza, organdie, lace, all pale as pale comes, with the idea that it would contribute to Madame's celestial appearance.

"Hadn't I better get a harp?" I said. But the master did not insist on this accessory.

From transparencies he took one leap to black silk velvet.

"Black Lyons velvet lives!" he expounded, with a sweeping gesture. "It has vitality! I do not like dead, flat black for Madame in the evening." This sounded more earthy. Monsieur Poiret's æsthetic values would not require I become a ghost quite yet. He placed lustrous black satin and midnight blue satin in the

(Continued on page 198)

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GREY HAIR

(Continued from page 197)

same category of living tissues suitable for the grey-haired woman.

Beaux and he were in complete agreement about unrelieved chalk white. This, they felt, is for the very young with tea-rose skin. Or, they consented, for peach-skinned young things who still dare to sunburn brown as an Arab and can hope to look as well in pure white as the sheik looks in his burnous and headdress. But for the grey-haired, my two counsellors insisted, just off-white, oyster or ivory white, were infinitely more subtle.

"People have been hanged for less radical suggestions," I reflected, "I've always been told the whole world looks well in white." But I took their advice.

Unrelieved white, I remembered they had said when I found miles of cobweb-fine black Chantilly lace in the family lace trunk. From its tissue paper bed it cried out to be draped over white organdie.

"But, of course," Beaux said, "black trimming on white is particularly becoming to a grey-haired woman with black eyebrows."

The sun offers certain problems. Some white hair can stand the violet ray without turning yellow. Mine can't, so I have taken to a big shiny black straw like a witch's hat, and a scarlet cartwheel. The two serve every purpose in summer: the beach, weddings, funerals, the garden—anything but a sailboat. It takes a pretty heavy rinse to cover the yellow streaks when they appear. This is depressing if you like your hair white; but succour has come in the form of the parasol. Once again the counters in smart shops are covered with gay sunshades. To twirl one over the shoulder makes you feel elegantly Edwardian.

A year or so ahead of the trend I was seduced one day by a black satin parasol dripping with wide lace ruffles and topped by a big black satin bow. It stood with polished ebony handle in the window of an antique shop. For five dollars it was mine. The first brilliant sunny day I carried it proudly out onto Fifth Avenue. Feathers and war paint would have been less conspicuous. I am no longer of an age to cause wolves to whistle, but they couldn't know that, following behind the lace ruffles. No use to stiffen my back and quicken my pace. Stares and smiles boxed the compass around me until I was as unhappy as a schoolgirl in grandmamma's dress at commencement. In complete rout, the parasol and I ducked for cover into a taxi. But no fear that the luxurious flounces went into retirement after this setback! They came into their own at country weddings later in the season, where, in a more appropriate setting, they camouflaged a pre-war print.

(Continued on page 200)

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REMINDER

(Courtesy Mother Nature)

THE TURN OF SUMMER into fall is Nature's most poignant reminder of another year gone by.

It's a reminder that should make you think, seriously, that you yourself are a year closer to the autumn of your own particular life.

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GREY HAIR

(Continued from page 198)

If some who have let their hair grow grey early in life look in the mirror occasionally with regret, let them go some day and try on a dark wig, a really good one that is the colour their hair used to be. I did, and I shall never forget it. My morale was completely shattered. It was during the war; the occasion was some elaborate amateur theatricals given as a benefit for foreign relief. Dressed in ravishing nineteenth-century costumes, the cast was being embellished by the make-up man. To make me look twenty again, a black wig had been ordered. The coiffeur placed it carefully on my head. Expecting a vision of my departed youth, I turned confidently to the mirror. The image which stared back at me in shocked surprise was a witch, a creature, with face as hard as granite. "Bring smelling salts!" I roared in the tones of a drill sergeant. "Revive me but please, please, don't rejuvenate me." And I snatched the wig from my head.

The coiffeur soothed my hysterics by applying a curling iron to my own hair. He made ringlets down each side of my cheeks like a Winterhalter. I thought I looked really quite worth while until my niece said, at the close of the play, "Your wig wasn't bad, darling. But you had it on crooked."

Few of us have ever believed the sentimental legend of natural, unadorned beauty being the best. From the time we were savages in caves, queens of Egypt, pompadoured women of Phoenicia, we have eagerly taken to the paint pot. The hard lesson to learn is that only those who do not need it can wear a heavy make-up ... not that I'm advocating a heavy make-up for anyone. Whatever our age we probably need a darker powder by day than by night. Powder that is too light will send an older woman out into the sunlight looking pale blue and quite dreadful. A little, light rouge is often becoming, especially in the evening. Lipsticks must be light—and there are so many pinks and corals from which to choose now.

We older women will need eye shadow, but used cautiously, sparingly. Any good cosmetic house will guide one as to the right shade. Dark eyebrows are particularly a must with grey hair. A touch of lanolin will make them look darker than perhaps they are, or if that doesn't suffice, an eyebrow pencil and mascara can be used. The brown pencil, the tinted mascaras are kinder than black.

Now I have reached the time when I can no longer be called prematurely grey. Yet I think often of my aunt, and Monsieur Poiret, and the artist in Paris who told me to go to the Louvre and look at the portraits of the women with powdered hair. And from the detachment of over fifty, I conclude they were right. Fortune has favoured us who turn grey early. We are lucky.

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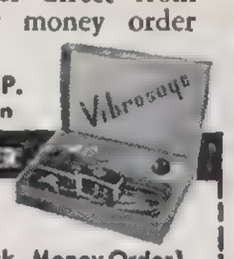

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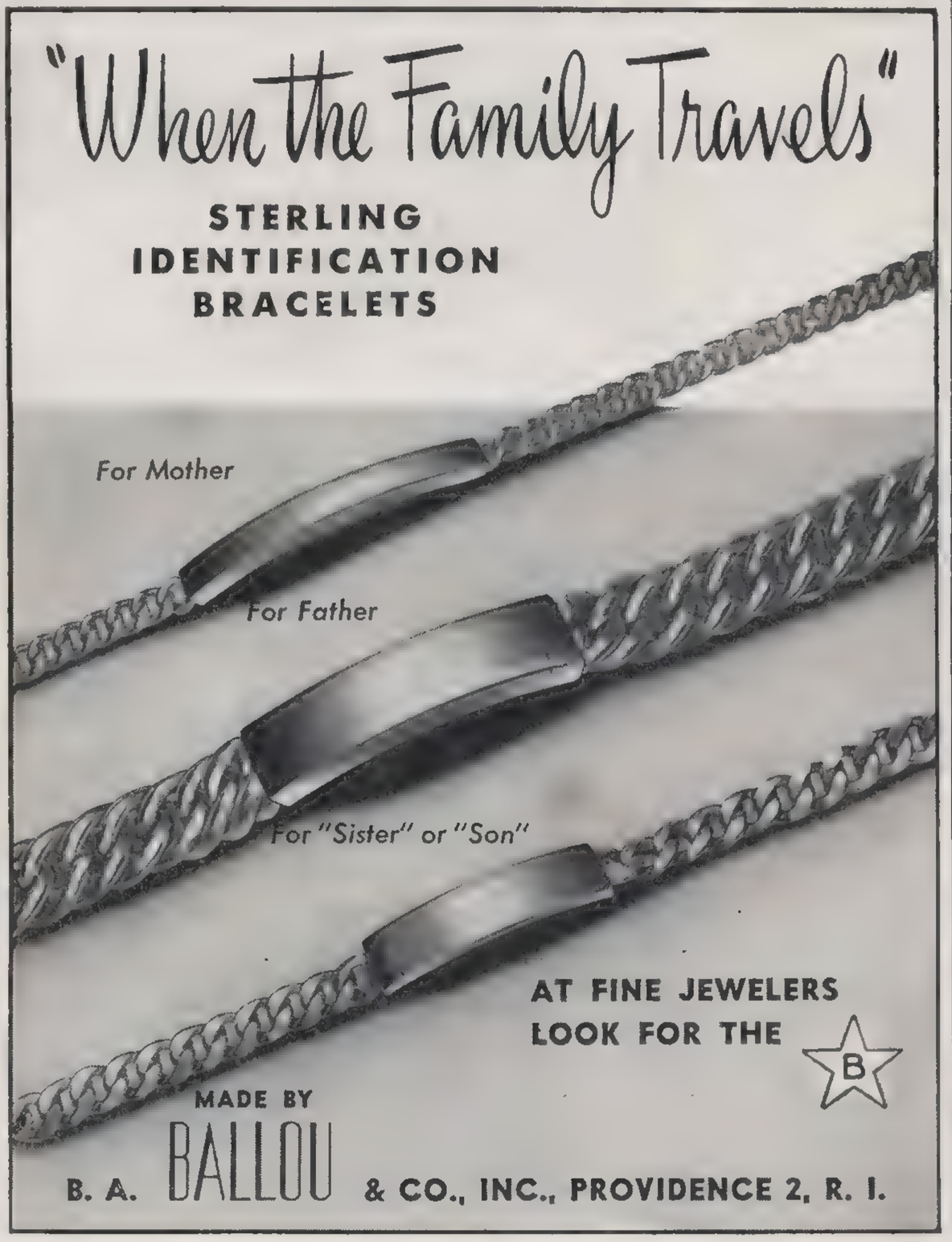

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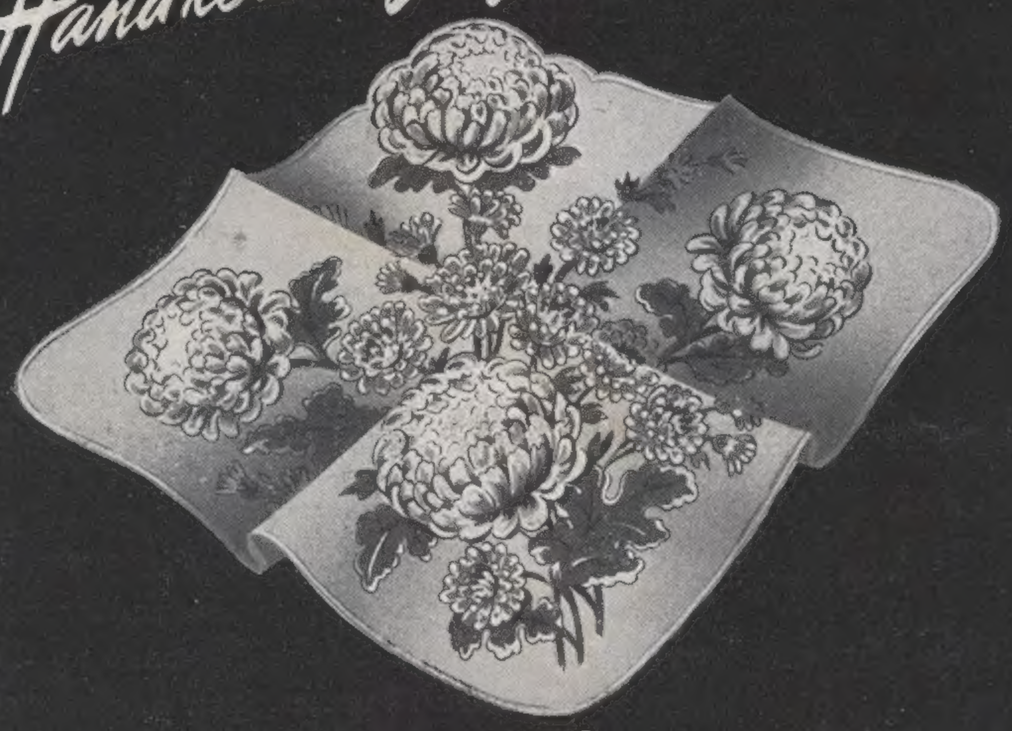

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